

Kine *matograph* WEEKLY



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JUNGLE"

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Caling Studios present
a Michael Balcon Production

JACK HAWKINS MARGARET JOHNSTON

also starring


ROLAND CULVER

with

JOHN FRASER

JUNE THORBURN

JAMES HAYTER



TOUCH

AND

GO

J. ARTHUR RANK
FILM DISTRIBUTORS LTD.



Directed by Michael Truman
Associate Producer Seth Holt
Screenplay by William Rose



Kine *matograph* WEEKLY

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**EXTRA SALES
WITH
LYONS
OrangeMaid**
"a drink on a stick"

'NATKE HAS FIRST CLAIM ON PROFITS'

THE national executive council of NATKE met in Edinburgh at the week-end and, as was expected, the four principal items on the agenda were the reports on the recent film studio negotiations and the need for rapid technical development in kinema projection, and the negotiations with KRS and with the CEA.

The council agreed to continue efforts to press for increased scientific research to alleviate the shortage of projectionists.

The general secretary, Mr. Tom O'Brien, was instructed to press for an immediate meeting with the KRS, where an application for wage increases in a new agreement has already been made.

Mr. O'Brien said that his council welcomed the successful trading by the large circuits and other exhibitors and the high level of profits made. He said that this was a good augury for the negotiations with the CEA today (Thursday), and he hoped that the high profits would be reflected in substantial wage increases.

Serious Disturbance

"I must make it very clear on behalf of NATKE," he said, "that the first claim upon the earnings of kinema theatres whether by large circuits or independent exhibitors must be to the employees who work in those kinemas. If the circuits and other exhibitors share their profits with those who have less claim upon them, and ignore the fundamental claims of NATKE now before the industry, it would create a serious industrial disturbance in the stronghold of NATKE and would encourage sympathetic action by NATKE's studio membership.

The CEA and NATKE representatives were meeting today, Thursday, to consider the new wage claim.

Mr. Tom O'Brien told KINE, before the meeting: "We shall be pressing forward for the whole of the claim: wage structure revisions, a 44-hour week, plus a substantial increase in the current rates."

BAILLIE IS NEW FLA CHAIRMAN

MR. HOWARD BAILLIE, general manager of Olympic Kinematograph Laboratories, has been appointed chairman of the Film Laboratory Association. It is the second time he has held the position.

Mr. Baillie, who is in his early forties, has been with the Olympic company for 29 years.

BFPA Adopts Wide Picture Standard

ANSWER TO COMPLAINTS OF CROPPED SCREEN IMAGES

BRITISH producers are to provide the answer to complaints about the cutting off of the top and bottom of the screen image when projecting films of various aspect ratios, other than CinemaScope, VistaVision and proprietary processes.

In future, the composition of pictures in the studio camera will be standardised to avoid unintentional trimming. In addition, negotiations have been opened for the redesigning of the censor's certificate.

The BFPA executive accepted a suggestion from the association's camera technical committee amending its original recommendation to exclude the proprietary processes; to point out that the full academy aspect ratio should still be photographed in the camera; and to emphasise that the reference to the 1.65:1 top datum line applies only to wide aspect films.

The committee's recommendation that the executive adopted now reads: "Composition of pictures in the studio camera (other than for proprietary processes such as CinemaScope and VistaVision) should be standardised at a ratio of 1.75:1, tolerable for both 1.65:1 and 1.85:1, the top of the significant portion of the picture being on the 1.65:1 boundary, which would be the datum line for all wide aspect ratios. The full academy aspect ratio will continue to be photographed in the camera."

New Certificate

Negotiations are now under way with the BBFC about the redesigning of the censor's certificate in a form enabling it to be photographed and projected satisfactorily when attached to a film photographed and projected in accordance with the new standards.

This is to avoid the need for projectionists to adjust the racking, thus projecting the subsequent titles and picture out of centre.

The British Standards Institution is to be asked to review the present BS 1492:1948 on leaders as soon as possible, so that leaders will provide guides and racking lines for the satisfactory projection of wide aspect films.

Liverpool ABC Reopening

Re-opening on October 10 after extensive alterations is ABC's Regal, Norris Green, Liverpool.

IRISHMEN NEED TAX RELIEF, TOO

THE Irish Cinemas' Association plans to meet the Minister for Finance soon to discuss tax relief for kinema owners in the larger provincial towns, it was announced at the association's luncheon on September 22.

Mr. P. C. Sweeney, Roscommon, vice-president, presiding, said that they had made successful efforts on behalf of the smaller towns with populations under 2,000. They would like the Minister to be made aware of the real position.

HUGHES FINALLY BREAKS WITH RKO

A deal between Howard Hughes and financier Floyd Odlum ends the association of Hughes with RKO Pictures Corporation, cables Leonard Coulter, KINE's New York Correspondent.

They have agreed to exchange RKO Pictures Corporation shares for Atlas Corporation stock on a basis of one Atlas for each 5½ RKO. They jointly control 73 per cent. of RKO, whose sole assets are cash and possible tax credit.

Atlas is purely a financial concern with no intention of entering films.

Danzigers' New Studio

For the past few months work has been proceeding to build a five-stage studio for the Danziger Brothers near Elstree.

Two crews have been working at week-ends and nights so that the studio will be ready in two months' time.

A/MS WANT BASIC £10 MINIMUM

A BASIC minimum wage of £10 weekly, with annual increments—to be determined by negotiation—which would keep pace with the cost of living. This was a suggestion which received unanimous support at a meeting of kinema assistant managers, held at the Biograph, Victoria, last Sunday, which was attended by assistant managers from places as widely separated as Walham Green and Southend-on-Sea.

It was noted at the meeting that the exodus of experienced assistant managers was reaching alarming proportions; many trainees were leaving because of poor wages and conditions and the general shortage was having a bad effect on the remaining few.

The £10 wage was one of the conclusions reached by the meeting about the way to tackle the problem.

Other conclusions were that the question of a five-day week should be investigated immediately; there was a grievance generally among assistant managers at being asked to be fully responsible while on relief duties without financial reward; relief duties were becoming more onerous, because of insufficient warning of those duties.

Mr. Jack Alexander, national vice-president of the society, presided at the meeting.

The Answer to: Who is a Small Man?

MONDAY was the last day for the reception of the tax questionnaires, which were sent to more than 1,100 exhibitors.

Although no indication of the exhibitors' response has been given yet, the questionnaires are expected to help the all-industry tax committee in the forthcoming tax campaign.

A report on the questionnaires will go to the CEA tax committee which, in turn, will submit it to the all-industry committee.

Mr. Ellis F. Pinkney, CEA secretary, told KINE: "It should help us to decide the old and vexed question of what is a small exhibitor. He is the man supposed to be suffering most—but to pinpoint him exactly is very difficult."

Mr. Pinkney added that the sending out of the questionnaires, and all other CEA business, was well ahead of the CEA's normal business schedule.

KINEMATOGRAPH WEEKLY

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Industry Must Seize TV Opportunity

COMMERCIAL television, whether we like it or not, has arrived, and it is here to stay, unless the unforeseen happens. It joins the BBC service in that it provides an alternative form of visual entertainment to that provided by the cinema.

This is an inescapable fact, and its development is as inevitable as the ever-continuing progress in the sciences.

At this time the interest of the industry throughout the country is focussed on London and the Home Counties. Here can be gauged the first effects of this new competitive element in entertainment.

How is it affecting attendances at cinemas? This is the question that everyone in the trade, and provincial exhibitors in particular, will be asking. At D-Day-plus-7 it is too early to obtain an accurate picture of the situation. It may be some time before reliable statistics can be obtained to give the exact measure of the strength of the opposition.

The first impression is that the advent of ITA and the stimulant that it has provided for the BBC, has not had a profound effect upon box-offices. It's business as usual, and very hearty business, too.

There is an air of optimism among the leaders of the industry. It is a widely held view that the new competitor can be easily contained by the industry, now geared to meet the overall challenge.

The impact upon the industry may not be so great as when television first started to extend its influence to the provinces, but, in the light of experience, programmes and techniques will doubtless improve, and the trade, therefore, cannot afford to be complacent about its superiority in the presentation of dramatic, spectacular and colourful entertainment.

Of equal importance, if not more so, is the question of

where the industry stands in its relationships with television. There can be no halting of television, even if the industry is not prepared to co-operate.

In America, television's insatiable appetite for programme material has created a vast demand for filmed entertainment, and this has brought tremendous business to the industry in terms of film stock, the hire of studio and production facilities, and the sale of equipment, quite apart from the employment of the various talents.

The same is true, to a lesser degree, perhaps, in this country. Already, the industry here has a big stake in the fortunes of television—commercial and otherwise. The industry cannot withhold its services, otherwise the means of providing them will soon be found elsewhere.

It is, in fact, essential to the economy of the business that we should participate so that the additional revenues to be earned from television can be retained within the industry and applied in turn to the advancement of our business of providing the most popular form of entertainment—in the cinema.

And the industry can obtain further benefits from television by utilising the medium to bring to the notice of the vast and growing number of viewers—many of whom, it must be admitted, do not go to the cinema—its wares, talents and achievements.

The demand for programme material provides the opportunity. We have already seen many fine examples of how the opportunity can be used to the trade's advantage.

The industry soon must decide upon a policy—a policy with a progressive outlook that will use the little screens in the homes to focus public interest on the big screens in our cinemas.

Long Shots—

BUSINESS AS USUAL—DESPITE ITA • CLOSER

LIAISON • A CREDIT FOR MR. RANK

THERE'S no need to worry about the effect of commercial TV on the cinema box-office... yet.

That is how exhibitors in the Greater London area summed-up the first few days of ITA in a round-up of opinion on Monday and Tuesday.

Some exhibitors said that Thursday night—the first night of commercial television—followed the normal box-office pattern, and was the best night of the week for receipts.

THE major circuits and the independents agreed: it's too early for any impact—if there is going to be an impact—to be felt.

Kenneth Winckles, joint assistant managing director of Odeon Theatres, said: "I think we're all expecting too much from it. I don't think that commercial TV is a significant factor. Not just yet, anyway."

And D. J. Goodlatte, managing director of ABC, said that business in the suburbs was better at the end of last week than at the beginning.

MARK SHECKMAN, director, Essoldo Circuit (Control), Ltd., was encouraging: "It's made much less impact than I thought it would have done. I don't think that the industry has anything to fear."

JOHAN DAVIES, managing director of Davies Theatres, Ltd., had this to say: "We're holding a watching brief," he told me, "and crossing our fingers."

"I don't think that we can be all cock-a-hoop just yet. But so far there's been little effect."

That was an opinion borne out by Mr. A. Spencer-May, jun., with two theatres at Orpington.

AUBREY PARTNER, secretary of AIC, had this warning to offer: "We're going to pay for commercial TV—in terms of box-office—in instalments, not all at once."

He thought that not enough sets had been converted so far; by the time more had been converted, those who were in at the beginning might find that the novelty had worn off—and were back at the pictures again.

REPORTS from the West End show houses indicate that business was not affected in any way.

It was thought that there might have been a drop on Thursday, but this was not the case. Week-end business was as good as ever.

There is no despondency in Wardour Street.

THERE has been one prominent film industry personality, at least, who has consistently advocated a policy of co-operation between the film industry

and television interests—Sir Arthur Jarratt.

A man with deep roots in the film industry, with interests in the production, distribution, processing and equipment sides of the business, Sir Arthur takes a broader view of the situation than most with a more restricted field of activity.

Because of these interests he is more acutely aware than most of the benefits that the industry can derive from television.

THIS advocacy of a closer liaison between the two mediums of entertainment animated the dinner which Sir Arthur gave to film producers and commercial television people on the eve of the debut of the ITA services in the London region.

To say that this was a unique occasion is not an over-statement of fact, for gathered around the table were some of the top personalities in films and television—John Woolf and Ralph Bromhead, partners with Sir Arthur in the new overseas distribution organisation, Lion International; Sidney Box; Herbert Wilcox; Cecil Bernstein and Howard Thomas, both now with an interest in ITA programme contracting; Phil Hyams; Alf Shipman; Maxwell Setton; Ivan Foxwell; Aubrey Baring; and Norman Collins, of Associated Broadcasting, and Paul Adorian, of Associated Rediffusion.

They were there primarily as guests of Sir Arthur's studio equipment company, Mole-Richardson, to meet the executives of the British concern and the associate overseas companies assembled for the four-day M-R convention. But obviously the party had a wider significance.

AS Sir Arthur put it: "There is a dovetailing between the cinema and television. I believe this is something of which all of us in the entertainment world should be mindful. We must determine to work together; there is nothing to be gained on either side by decrying each other."

And that, I think, reflected the views of everyone present.

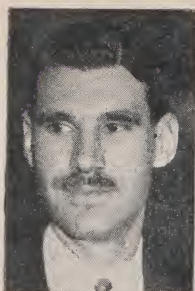
Sir Arthur made another telling point. If people were going to stay at home on certain nights of the week, he would be happier if they saw programmes about films rather than entertainment that took their thoughts away from films.

There is plenty of evidence to suggest that the medium is already being used very effectively to make viewers conscious of the attractions of the cinema.

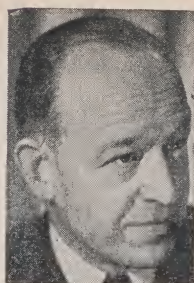
WYNDHAM LEWIS tells me that the South Wales committee of the CTBF will be running the midnight matinées in aid of the fund at the Capitol, Cardiff, on November 17, and the Plaza, Swansea, on November 18.

Both shows will be preceded by

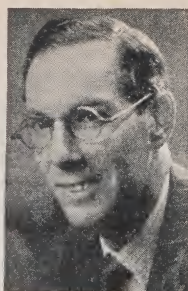
What has independent TV meant to these exhibitors?



K. Winckles



D. J. Goodlatte



J. W. Davies



A. Spencer-May, Jr.



Aubrey Partner



Mark Sheckman



Cecil Bernstein

a reception and cocktail party and at Cardiff there will also be a dinner.

Last year the matinées raised the handsome sum of £2,500, and the committee has high hopes that the figure will be topped this year.

The film has yet to be chosen, but the preparation of a first-class variety bill is well under way.

J. ARTHUR RANK gets a credit this week as part-author of "The Shield of Faith," a religious film that has its première at the Astoria today, Thursday.

Mr. Rank wrote the story in collaboration with Mr. Noel Evans, secretary of Religious Films, Ltd., who had put up the original idea.

The story is of the air crash in which about 80 Welshmen died when returning from a rugby match.

The film, part of which was shot in South Wales, shows the reactions of the villagers at home. It was made for use in churches and church halls.

SIR ALEX KORDA, who has been taking a rest in the South of France, was unable to be present at the British production talks between Spyros Skouras and Darryl Zanuck at the week-end.

The 20th-Fox chiefs were due in Paris on Tuesday, and were expected to meet Korda at a later date.

While here, Skouras and Zanuck saw a rough cut of the Sumar production, "The Man That Never Was," and, I am told, were highly pleased with the picture. Andre Hakim of Sumar figures in the 20th-Fox plan to the extent of a further picture. For the other six, to complete a programme of eight, it's over to Korda.

TWO things are this week giving John Woolf cause for congratulation: one is the conviction that "Summer Madness," press shown this week, has a happy future, and the other is that Lion International is getting under way satisfactorily.

It is typical of John, also, that he is keenly aware of the advantages of television as an ally, as well as a competitor. He is at present working on a half-hour film, featuring excerpts from some of his best known pictures, like "African Queen," "Carrington VC" and "I Am A Camera," in addition to features such as the Bob Hope-Katharine Hepburn film not yet begun.

Who will show this "booster"

when it is made? John does not say, but I am sure he would not turn down the BBC if a mutually profitable agreement were reached.

THE Army Kinema Corporation, which does such a splendid job in providing film entertainment to the troops, wherever they may be serving, will be expressing its appreciation of film industry co-operation on Tuesday, October 25.

On that date, leading executives of the industry will be the guests of Lieut.-General Sir Maurice Chilton, president, Reginald Bromhead, chairman, and the council and board of the AKC, at a dinner.

The venue, once again, will be at the Royal Artillery Mess, Woolwich. And that recalls a happy memory for many in the trade.

A FASCINATING story of development in Australia and of course its beneficial effects on the business there, is told by John Evans, an executive director of Greater Union Theatres.

With the influx of immigrants, largely from the Continent, there is a growing demand for British films as well as Continental product, he told me.

The tall, delightful Australian has been holidaymaking here for the past month. But business has occupied a sizeable slice of the time, for he has been meeting executives of JARO, which has an interest in G-U, and studying the commercial television set-up here.

G-U, in association with other film industry interests, has a stake in Australian commercial television due to start next autumn in Sydney and Melbourne.

Australia will have government controlled television and two commercial networks, operating simultaneously.

Commercial TV will be based on the American pattern. The licensee builds the transmitters and sells the programme time as well as putting on some of the programmes. So John and his associates have a bigger problem than the programme contractors in this country.

The limited viewing public, and development of services to the outback are sizeable problems from the economic point of view, but John tells me that the industry interests are determined to keep a grip on commercial TV and are prepared to sink a lot of money into it.

AMONG the films shown at the Venice Festival, the Technicolor subjects aroused favourable

comment, by reason of the high standard of definition on a large screen. The improved quality is due to the new process indicated by Dr. Kalmus in his statement published in the June issue of KINE. *Studio Review*.

The new process, it is emphasised, does not (as has been stated elsewhere) consist in a new method of duping, but on the contrary in the elimination of one stage of duping.

The matrices from which the imbibition prints are made are printed directly from the original camera negatives, and not from a dupe, so eliminating one source of loss of quality.

THE matrix material itself has been improved, the positive material has also been modified, and the chemical procedures have been altered to suit the arrangement.

As a result of these advances, the new Technicolor is in every way the equal of any of the integral processes which it was once prophesied would supplant the imbibition process on the large screen.

THE former Century, Hollo-way Road, North London, reopens as the Essoldo, with a vastly improved appearance, on Monday, October 10.

Mark Sheckman has invited me to the opening and promises a gala evening with a tip-top film to head the programme. The Mayor of Islington will be among the guests, and the presentation of the winner of a local beauty contest is an added attraction.

The reconstructed building is handsomely equipped with the latest apparatus for CinemaScope with stereophonic sound and the Essoldomatic automatic control system.

GUEST of honour at a luncheon organised by the Film Industry Publicity Circle on October 6 will be Connery Chappell, former editor-in-chief of this paper and editor of "Picturegoer," and now editor of "Illustrated."

The publicists have arranged this luncheon to wish him well in his new sphere of activity, and to express their appreciation of his work—via journalism—for the film business during his long association with the trade.

IT is good to be reminded that Britain was represented in the list of top prizes at the Venice Film Festival. Kenneth More was awarded the Volpi di Misurata cup for his part in the London Films production of "The Deep

Blue Sea"; a special award was made to director William Fairchild for "John and Julie."

At the Savoy last Friday, Kenneth More was presented with his cup by the Italian Chargé d'Affaires.

J. F. Pattinson, director of sales, Twentieth Century-Fox, was there—Fox is releasing "The Deep Blue Sea"—and so was Danny Angel, producer of "Reach for the Sky," More's current film.

THE KINE's champion showman, Frank Seymour, manager of the independently-owned Ritz, Potters Bar, Middlesex, tells me that he has received hundreds of congratulatory telegrams, telephone calls, and letters from people in the trade.

He has asked me to pass on his thanks to all concerned.

In the meantime, he is busily engaged in his spare moments personally acknowledging all the telegrams and letters.

IT'LL be a sad day when admission prices rise to such a height that patrons ask for credit. But just that seems to be happening in a small way in the States.

My New York correspondent tells me that the Stanley Warner Corporation has now arranged for any patron able to establish satisfactory credit status at the theatre box-office to purchase tickets for Cinema and to have a bill presented at the end of the month.

When will the CEA open negotiations with the Credit Protection Association?

THIS tie-up really was a piece of cake. Every year John McGillivray Smith makes a cake for the opening anniversary of ABC's Lonsdale at Carlisle. This year his choice of theme, in collaboration with manager N. Scott Buccleuch, was "The Dam Busters," which was playing during the theatre's twenty-fourth birthday week.

Mr. Smith, who is foreman of the confectionery department of a local caterers, produced a model of the Moehne Dam in the act of being blown apart, with four miniature Lancaster bombers flying over.

Raw marshmallow was used for the water and the model was complete with towers at each end of the dam, a red flash showing the explosion and even searchlights, all in confectionery.

The cake weighed more than four stone and took a fortnight to complete. It was later given to a local hospital.

THE STROLLER

Sixth 'Kine'-MGM Awards Luncheon

Showmanship is Needed More Than Ever

"COMMERCIAL television is certainly competition for us, but it is not the be-all and end-all of entertainment. There has been in the past a deplorably funereal attitude on the part of the industry towards independent television," said Mr. Charles Goldsmith, managing director of MGM. He was proposing the toast to the showmen of the industry at the sixth annual KINE-MGM Showmanship awards luncheon.

Mr. Goldsmith, who was deputising for Mr. Sam Eckman, jun., MGM chairman, who was called to a meeting with Mr. Eric Johnston to discuss the Anglo-American film pact, referred to the tendency of some parts of the industry to look upon showmanship as not entirely necessary and something of a luxury for managers.

With the beginning of independent TV, those who had this attitude to-

Goldsmith, had come to realise the strength of television as a means of advertising as well as of entertainment. Both Granada and the Associated British Picture Corporation had seen the advantages of taking part in it.

It was encouraging that the industry was now engaged in working out a means of co-operating with television to build up its own box-office.

"We have heard the death knell of the film industry sounded for many years, but the signs are still pretty healthy. The only black thing is the ink that shows the profit on our balance sheets."

MGM, said Mr. Goldsmith, could promise full support for its major releases, but in the end everything depended on the local retailer: the cinema manager.

"We demand a very high level of showmanship over the year from theatre managers. In other trades selling other product, months go into the preparation of promotion campaigns, but the theatre manager has to do the same week by week."

Mr. Goldsmith was happy that the sixth year of the KINE-MGM contest had been the most outstanding so far. There had been a short list of 30 managers from whom the winners had been chosen; the number of campaigns received had increased by 82 over the previous year, and the quality of the campaigns had also risen.

The majority of campaigns came from ABC managers, largely because of the encouragement they received from the company, especially Mr. D. J. Goodlatte, the managing director, who gave £5 to each ABC manager who won the monthly prize.

In the sixth year, Mr. Goodlatte had paid out £60.

Independents also competed strongly, said Mr. Goldsmith, although the awards seemed to go to



Charles Goldsmith's speech amuses Jack Cousins and (right) W. Cartlidge

the same few diehards like Mr. George Fawcett, this year's runner-up, Mr. Frank Page, and Mr. Lawrence Edge. He had no doubt that the independents could hold their own against the circuits.

The most successful contest he had known in his 26 years in the industry was the description Mr. W. Cartlidge, general manager of ABC, gave to the KINE-MGM competition. No contest he knew engendered such enthusiasm among managers everywhere.

"It is wildly successful to us as a company," he added.

It was a high tribute to the KINE that showmen throughout the industry put such trust in it and felt such good will towards it. He praised also the manner in which the contest was organised and judged.

"We at ABC are proud of the achievement of our managers," said Mr. Cartlidge, "especially of the first-prize winner, Mr. Donald Western, of the Ritz, Hereford, and formerly of the Regal, Torquay."

"The KINE-MGM contest would be hard to better," concluded Mr. Cartlidge, "and I appeal to both organisations to continue it."

Mr. Goldsmith then presented a cheque for £100 and the MGM silver lion to Mr. Western, and a cheque for £50 and a silver lion to Mr. Fawcett, plus a "Brigadoon" tartan dressing gown won recently.

Mr. Jack Cousins, editorial manager of the Odhams group of trade papers, who took the chair in the

absence on business of Mr. A. C. Duncan, chairman of Odhams, proposed the toast to the guests.

He recalled that the contest was started at a time when the industry



W. Cartlidge: "Wildly successful"

was conducting its Better Business campaign all over the world, begun because Hollywood was alarmed at the growth of television.

"Now, six years later, it is possible to say that the Better Business campaign, of which this competition was a part, was a triumph," he said.

"The film industry has shown the world that the public for good pictures is as great as, if not greater than, it ever was."

The challenge of the new medium had been answered by making bigger and better pictures and by introducing new techniques of screen presentation that had played a big part in bringing audiences back.

The new challenge of commercial television in Great Britain might well prove a stimulus.

"We know," he continued, "that the buoyant, optimistic film business will succeed in countering this new rival just as successfully as it has countered others in the past."

Mr. Cousins paid tribute to Mr. Sam Eckman, Mr. Goldsmith, Mr. Leslie Williams and Mr. Ron Lee, to whom, he said, the competition

continued on page 32

More pictures on page 8



J. W. Davies: "Outstanding event"

wards showmanship would find that they needed all the help they could get.

"Some films can always do fantastic business under any circumstances, but how much more could they do if supported by showmanship," he went on.

"Most films can stand on their own, but big names with exploitation behind them get even better results." This was a principle that applied to any film.

The film industry, continued Mr.



D. H. Western receives his silver lion and cheque from Charles Goldsmith



A cheque, a silver lion, and a 'Brigadoon' dressing gown for George Fawcett

UNESCO Calls Film and TV Meeting in Tangier

AN international meeting of film producers and distributors and television programme directors, organised by UNESCO, is being held in Tangier over the next two weeks. It is anticipated that 26 countries will be represented, including some of the most widely known organisations in the world.

Purpose of the meeting is to develop co-operation between these media of mass communication and to improve international exchange, particularly of educational and cultural materials, between film and television organisations. It is also hoped to stimulate the development of television as a medium for promoting international understanding.

Means of overcoming present legal and administrative obstacles in the way of international exchange and the distribution of films will be discussed, as well as methods of getting round language and cultural differences.

Other points to be raised include the length of films and type of presentation for foreign consumption, co-production by television stations and film organisations and the adaptation of existing films to television use.

Among organisations to be represented at Tangier are: CBC and the Canadian Film Board; NBC and the Film Council of America; television stations of France, Germany, Italy, Switzerland, Poland and Czechoslovakia; the films division of the Indian Ministry of Information and Broadcasting; CMQ network (Cuba); the Institute de Investigaciones y Experiencias Cinematograficas (Madrid), and Filmske Novosti (Yugoslavia).

Observers will attend on behalf of a number of international organisations, such as the International Committee of Ethnographical Films, the International Federation of Film Producers' Associations, the World Committee for Christian Broadcasting and the International Broadcasting Organisation in Prague.

CMA TAKES OVER KING'S, GREENOCK

On October 3, the King's, Greenock, will be taken over by the Circuits Management Association. The cinema, which was converted from a variety theatre about 30 years ago, belonged to the King's Theatre (Greenock), Ltd. It will be closed for about seven weeks for redecoration, modernisation and the installation of CinemaScope.

On reopening it will be named the Odeon.

This is the second cinema to be taken over by CMA in Greenock. The other was the Palace, now renamed the Gaumont.

The deal was negotiated by Henry James and Partners, of 211, Piccadilly, W.1.

TV Equipment Talks

Television studio equipment has been the subject of talks between Mr. Howard Thomas, managing director of ABC (Television), Ltd., and other commercial TV programme contractors.

Mr. Thomas told KINE., "Our very first concern is to select our studios and to have them equipped. Programmes will have to take second place."

NO CHANGE IN ANGLO-U.S. FILM AGREEMENT

THE Anglo-American film agreement is to continue without change for a further 12 months. This was decided at a meeting in London on Wednesday of last week of representatives of the American producers and British government officials.

The agreement allows a basic remittance to America of 17 million dollars of the earnings of American companies in the UK, plus a bonus payment of the money due to the American companies from the operation of the Eady scheme.

When the continuation of the agreement was negotiated in Washington last year, the Americans agreed to leave 2½ million dollars of the bonus payment in Britain. This arrangement continues for the next 12 months.

Here is the text of the Board of Trade statement issued after the meeting last week:

"Mr. Eric Johnston, Mr. Griffith Johnson and Mr. Fay Allport, representing the Motion Picture Export Association of America; Governor Arnall and Mr. Lamont, representing the Independent Film Producers' Export Corporation, and representatives of the Government of the United Kingdom, agreed to-day to extend the Anglo-American Film Agreement without change for another year.

"This agreement limits the remittances of American film earnings and the extension will permit American companies to continue to transfer unconditionally 17 million dollars of their annual earnings in the United Kingdom.

"It was also agreed to continue the arrangements made in Washington in September last year whereby the American companies voluntarily waive the right to transfer 2½ million dollars of additional earnings accruing to them from the operation of the Eady plan."

Princes Hall, Hull, Changes Hands

The Princes Hall, George Street, Hull, has been bought by Messrs. Kerman and Shenker, of Hull, who will take possession on October 24.

For 30 years the hall has been run by Messrs. MacDonald and Morton, who are now retiring from the trade. Seating capacity, including balcony, is about 800.

The negotiations were conducted by Henry James and Partners, of London, W.1.

FRENCH EXHIBITORS SEEK END TO LOCAL TAXES

By HENRY KAHN, "Kine." Paris Correspondent

THE liaison bureau set up by the French kinema industry to unite the efforts of each of its sections will meet shortly to discuss two vital problems. The first of these is the price of seats and the second the tax situation.

I understand that the exhibitors are the prime movers and will urge a united front to demand an end to price controls and excessive local taxes on entertainment.

The secretary-general of the exhibitors' association M. Delafon, has informed me that until now both producers and distributors have shown no more than a cursory interest in the tax question, regardless of the fact that both are deeply involved.

M. Delafon said: "We shall take this matter up very firmly with the government within the next few weeks." He also said that it was necessary to free the prices of seats to permit exhibitors to charge what they thought the district, in which their theatres were situated, could afford. "Freedom, therefore," said M. Delafon, "would not necessarily involve price increases in all districts."

I UNDERSTAND that the American quota of 138 films is not being taken up completely because of the shortage of product in the States. Further, a great many of the films being sent from the States are of such poor quality that the number distributed is below the number imported.

There is a feeling among French producers that before very long America will develop into an important buyer of the French product because of the film shortage.

Various film festivals have clearly pointed to this movement over the past two years. More and more U.S. exhibitors are becoming interested in European films, particularly French and Italian.

It is hoped here that this development will influence the present rise in renting percentages which is worrying all European exhibitors.

A spokesman for the exhibitors said that agreement which had been reached in small countries like Belgium cannot be applied to large countries which are producers. Belgium is not a producer.

THE effect of the multiplicity of TV stations on the cinema is now being felt in Eastern France. Viewers in that part of the country have a choice between French, German, Swiss, Luxembourg and the Saar and this has seriously reduced cinema attendances. The French exhibitors are also a little worried about commercial TV in Britain. They believe this may influence the French Government to follow the British example. A choice of TV programmes it is felt would certainly affect attendances.

Change of Address

The Kinematograph Equipment Co., Ltd., engineers and theatre furnishers, are now at 18, Warwick Street, London, W.1. (GERrard 5102.)

The ballroom at the Majestic, Leeds, which has been closed since 1938, is to be re-opened to the public in October.

U-I Far East Changes

KEY Universal - International managers in the Far East have been reshuffled this month.

Mr. William Broun, formerly manager in India, takes over as managing director in Japan, replacing Mr. Wally Orr, who moves over to head the Singapore office. Mr. Y. K. Yeo, who previously managed the Singapore office, will be transferred to Formosa as resident supervisor.

Mr. Geoffrey Boret transfers from his post as Indonesia manager to head U-I's Indian office, replacing Mr. Broun, while Mr. Ernest Sullivan, formerly with Paramount in Indonesia, joins U-I as Indonesia manager.

In Venezuela, Mr. Orlando Calvo, formerly assistant manager with Warner Brothers, has been appointed manager, replacing Mr. Siegfried Weening, who recently resigned.

CHILDREN'S FILM PREMIERE

"The Stolen Airliner," a new feature film from the Children's Film Foundation, first shown at the Edinburgh Festival, is to have its London premiere on Saturday morning, October 8, at the Commodore, Hammersmith, W.6.

A spectacular story, involving flying sequences filmed with the co-operation of the RAF and Vickers Armstrong, it is based on "Thursday Adventure," latest in a series of children's books by John Pudney, due for publication this autumn. The aircraft on which the plot centres is a Vickers Viscount.

To Vary or Not To Vary?

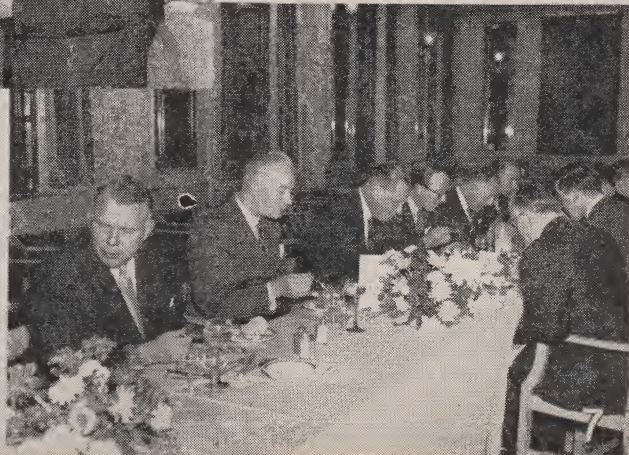
The executive council of SCMA was meeting this week to consider, among other things, whether to seek variance of the national agreement, or terminate the present one and negotiate a new agreement.

Many recommendations from branches were being examined by the executive at its meeting.

Kinema Burned Out

The Hippodrome, Holyhead, which seated about 465 persons, has been destroyed by fire. Despite the intensity of the flames, the operating box containing several films, was undamaged.

'KINE.'-MGM SHOWMANSHIP LUNCHEON



At the "Kine"-MGM showmanship luncheon. (1) Mr. Douglas King, MGM sales manager; Mr. Arthur Taylor, secretary, London and Home Counties branch CEA; and Mr. Charles Goldsmith, managing director, MGM. (2) Mr. R. Hamer, director and booking controller, CMA; Mr. W. G. Altria, acting editor, "Kine"; Mr. C. A. Maitland, director and secretary, MGM; and Mr. J. Cousins, editorial manager of Odhams' trade papers. (3) Mr. C. Maitland, Mr. W. Cartlidge, general manager, ABC; and Mr. R. A. Lee, director of exploitation, MGM. (4) Mr. D. King; Mr. R. Hamer; and Mr. Josh Billings, "Kine" review editor. (5) Mr. Jock MacGregor, "Showmen's Trade Review"; Mr. R. Hamer; Mr. M. Shipman, director, Shipman and King circuit; and Mr. P. E. Giles, ABC "B" circuit booking manager. (6 and 7) Views of the guests at the luncheon. Also present were Mr. J. L. Williams, publicity and advertising director, MGM; Mr. Stanley Mills; Captain Mark Sheckman; Mr. E. F. Pinkney, CEA general secretary; Mr. J. W. Davies; Mr. T. H. Fligelstone; Mr. J. L. Gardner; Mr. L. Simpson, Southern Cinemas, Ltd.; and the award-winning managers Mr. D. H. Western and Mr. G. Fawcett

Leeds

Campaign, Constitution

'We Are Not Getting What We Want'

MOST important discussion at the September meeting of Leeds and District branch CEA was concerned with entertainments tax and the newly formed all-industry tax committee.

The chairman, Mr. J. X. Prendergast, recalled that the idea of the new approach to the problem of entertainments tax had come from the Leeds branch, which envisaged an all-industry tax committee headed by an outside personality *au fait* with the Treasury and other Government departments, who could put forward the views and aims of the committee in the proper quarter. That plan went out from the Leeds branch, was supported in London and elsewhere and was confirmed at Llandudno. Now the proposal was that there be two or possibly three chairmen of that committee.

Personal Opinion

"I do not wish to be contentious," said Mr. Prendergast, "but I think I should be failing in my duty if I did not express at this meeting a personal opinion that we are not getting what we wanted. Only half our intention has been satisfied. Perhaps it may be said that they are only doing it in another way, but I fear we are getting something entirely different from what we envisaged at this branch."

"I fear," continued Mr. Prendergast, "that we are going to have something like three blind mice chasing the production farmer's wife—and we know where that led to! It is possible to overstress production at the expense of exhibition, and that is important and something which we must watch. I only hope the whole country is taking notice of what is happening and will voice their opinions at branch meetings."

"The names of some highly capable people, able to do a first-class job, have been mentioned, and I hope things will work out all right, but I am apprehensive. When you get huge bodies and big interests involved, we independents are entitled to be apprehensive. 'Blood is thicker than water.' There is the farmer's wife of production and there could easily be three blind mice—and I say there should not be three blind mice."

Desperate Situation

"There will be a desperate situation unless we exhibitors get relief from taxation. In America the exhibitors have been saved from disaster by a reduction of taxation. I think that is what is wanted and what we should aim at here."

Mr. Lambert: "The committee's proposals got Sir Alex King's blessing, and we all hope everything will work out all right, but the proposals do not conform with the ideas put out from this branch and confirmed at the Llandudno conference."

Mr. Shayler said that he thought the all-industry tax committee would be better off with a first-class independent personality to lead it.

There was some further discussion and then the matter was allowed to drop.

The revision of the association's con-

stitution also came up for discussion and, in response to the appeal for views from members and branches, Mr. C. H. Whincup led off by saying that he had always regarded the general council as being just a little too big and unwieldy; he thought that general council meetings should be held every month.

Mr. Shayler said that he, too, thought general council meetings should be monthly and not bi-monthly.

Alderman Gummarsall also spoke in favour of a full and representative general council which, for continuity's sake, should meet once a month. He said that there were between four and five thousand cinemas in the country and 24 branches were represented by 58 delegates. "I don't consider that unwieldy," he said.

If there is difficulty over that, the subscription could be put up slightly."

The chairman: "I have always wanted a fair representation from the provinces on the general council and monthly meetings of the council. We get representation at a general council meeting, but not at an executive meeting. Put up the contributions to the association to cope with this situation and see that the branches get fair representation."

Adjust Subscription

Mr. John Goldstone moved "that, in any revision of the constitution, the general council should meet once a month and that the necessary adjustment of subscriptions should be made to meet the cost of this."

There was some further discussion on the idea of giving the circuits of different sizes proportionate representation, but nothing definite was decided on that point.

Mr. Goldstone's resolution, which was seconded by Mr. Shayler, was carried without dissent.

The meeting also discussed the difference in colour quality between optical track and magnetic release prints and on the general condition of film prints received by exhibitors today.

North Staffs.

MORE CTBF BOXES?

THE secretary of the Birmingham and Midlands CTBF has written to the chairman of the North Staffordshire CEA, Mr. W. D. Castles, suggesting that a scheme for increasing the number of collection boxes at theatres might be extended to cover the North Staffordshire area.

At the Hanley meeting of the branch on September 21, members discussed the letter, and it was mentioned that the branch already had a similar scheme operating, with boxes at various theatres in the area.

It was noted, however, that the suggestion would bring the matter to the notice of members who might be persuaded to encourage a little more activity by their staffs, and the secretary is to write to explain the position in the branch area.

More CEA's pages 21, 22 and 24

LIVERPOOL'S FIRST NEW KINEMA IN 22 YEARS

FIRST completely new kinema to be built in the Liverpool area in the last 22 years is the Albany, Maghull, which was opened on Wednesday by Lieut.-Col. Douglas Glover. It is the enterprise of Maghull Cinemas, Ltd., a new company, and is the sixth kinema in the circuit controlled by Mr. Leslie Blond, of Liverpool.

Orr Circuit Has Two More

TWO cinemas in the Manchester area have been taken over by the H. C. Orr circuit, of Coventry, from September 25. They are the Astor, Stockport, from Woodhill's Entertainments, Ltd., and the Princess, Dukinfield, from the H. D. Moorhouse circuit. The Orr circuit now has three cinemas in the area, the other being the Brookfield, Poynton.

Mr. Trevor Taylor, general manager of the Brookfield since 1948, has been appointed general manager of Orr circuit halls in the Manchester area and will be in charge of future developments and administration in that area. Mr. Taylor is secretary of South and East Lancs branch, CEA.

Galileo Installations

Deferred payment terms are being arranged by Anamorphic Lenses, Ltd., for the purchase of Galileo and Kiptar lenses for CinemaScope installations.

During the past 30 days more than 30 Galileo installations have been made representing an average of one installation a day throughout the United Kingdom. Kiptar backing lenses have been used to complete the job.

The Albany is similar in design to the Phoenix, Wallasey—in the same circuit—which was opened in 1951 and replaced a kinema destroyed by enemy bombs during the war, part of the old structure being used in the building.

Built and equipped at a cost of about £70,000, the Albany has 1,350 seats, all of which will be available when standard ratio pictures are shown; when the 50 feet wide screen is used to the full extent for CinemaScope, it is probable that the first one or two rows will be roped off. Contemporary design wallpaper is extensively used in the decoration scheme. A feature of the heating system is that, instead of radiators round the walls, there are hot-water pipes in channels let into the floor under the rows of seats; oil-fired equipment is time-controlled and the temperature thermostatically controlled.

Through Window

The manager, from his office at the rear of the auditorium, can look into the theatre through a shuttered window on one side, and through the paybox into the foyer on the other side.

The frontage of the theatre is illuminated by three sodium flood-lights.

Mr. Blond told KINE. he has five sites for cinemas, including one in Bold Street for a specialised kinema and another at Speke. Part of the Bold Street site is still under negotiation.

ABC v. ABC: Hope of Friendly Solution

WHEN a motion in which Associated British Cinemas, Limited, and Associated British Cinemas (Television), Limited, were asking for an injunction to restrain the Associated Broadcasting Company, Limited, from producing TV programmes under a title incorporating the initials or abbreviation "ABC" was mentioned before Mr. Justice Ashworth in the Vacation Court on September 21, it was stated that the parties had agreed that the motion should not be proceeded with.

At their request, the judge made an order for speedy trial after counsel on both sides had expressed the hope that a solution would be found by the parties themselves without a trial.

Mr. M. M. Wheeler, for plaintiffs, commented: "We feel that with good will there is no reason why the matter should not be sorted out by the parties between themselves."

Earlier, Mr. Wheeler said difficulties had arisen between the parties because of the imminent approach of commercial TV.

Use of the abbreviation "ABC" had given rise to acute confusion not only in the Press but throughout the entertainment world and among the general public. Mr. Prince Littler, who headed the defendant company, had suggested safeguards, but they had not proved effective.

Plaintiffs were most anxious not to embarrass the successful opening of the defendants' programmes.

Both plaintiffs were vitally interested in commercial TV and all the parties were concerned with the Midlands station. Defendants were to provide programmes from Monday to Friday, and ABC (Television), Limited, on Saturday and Sunday.

There was a vital necessity for co-operation in their common interest, and it was of the utmost importance that the trial should never materialise.

The judge directed that plaintiff's statement of claim be delivered by October 3, and the defence within seven days afterwards.

Costs of the motion would be costs in the cause, he said.

The Financial Angle

NEW TECHNIQUES
PAY OFF

By V. J. BURTT, "Kine." City Editor

MOST of the kinemas under the control of Shipman and King Cinemas, Ltd., are now equipped with CinemaScope and other equipment for the showing of films in all the size ratios in which they are produced. These new techniques, said Mr. Brian Manning, chairman, at last week's annual general meeting, were partly responsible for the satisfactory financial result obtained. The remaining kinemas will be equipped "well within the current year."

Acknowledging the help of the slight cut in entertainments tax last year, Mr. Manning said that rising costs made a further substantial reduction necessary.

"The film industry," he said, "has undoubtedly a strong case for such relief."

Following the new arrangements between Twentieth Century-Fox and the Schlesinger Organisation, the outstanding shares of African Theatres have fallen from their recent highest of 100s. to 85s. Last June, when the deal was being negotiated, it was stated that Twentieth Century would make an offer of £5 per share. So far, no offer has been forthcoming.

Elsewhere the cinema share market was irregular. Gaumont were 3d. better at 14s. 3d., but Odeon ordinary fell 9d. to 22s. 9d.

Share Movements

	Latest Price	Week Change
African Theatres Ord. (£1) ...	85/-	- 5/-
A.B.P.C. Ord. (5/-) ...	13/9	- -/3
" 6% Pref. ...	15/-	+ -/6
" 4½% pre. pf. ...	13/-	+ -/6
B. & D. Films Ord. (12/-) ...	6/3	+ -/3
" 5½% Pref. (17/-) ...	11/-	+ -/3
Brit. Lion Ord. (1/-) ...	—	—
" 7½% Pref. (10/-) ...	—	—
Brit. Lion Studios 6% Pref. (£1) ...	8/6	—
Brit. Optical 5½% Debs. £98½	—	—
Capital Prov. News Ord. (5/-) ...	4/6	—
Cinema Television "B" Dufay Ord. (2/-) ...	4/3	—
Gaumont British Ord. (10/-) ...	-8½	- -/2
" "A" Ord. (5/-) ...	14/3	+ -/3
" 5½% 1st Pref. ...	7/1½	+ -/1½
" 3½% Debs. ...	13/6	—
General Theatres Prefd. (6/8) ...	£83	—
Granada Theatres 4½% 1st Pref. ...	11/6	+ -/3
Humphries, G., & Co. Ord. (5/-) ...	13/9	—
Kinemas Ord. (5/-) ...	22/6	+ -/3
Moss Empires Ord. (4/-) ...	6/9	+ -/3
Odeon Assoc. 4½% Pref. (£1) ...	6/9	—
" 3½% Debs. ...	11/6	—
Odeon Props. 4½% Pref. (£1) ...	£68	—
" 3½% Debs. ...	11/-	—
Odeon Theatres Ord. (5/-) ...	£72	- £7
" 6% Pref. (£1) ...	22/9	- -/9
P.C.T. 7½% "A" Pref. (£1) ...	15/6	+ -/3
" 10% Cum. Pref. (£1) ...	20/-	—
P.C.T. Construction 7% Pref. (£1) ...	18/9	+ -/6
Shipman & King 5% 1st Pref. (£1) ...	19/3	+ -/3
Stoll Theatres Ord. (4/-) ...	10/9	—
Technicolor Ord. (5/-) ...	4/-	—
Twentieth Cent. Ord. (1/-) ...	20/-	—
" 8% Pref. (10/-) ...	1/6	—
	7/6	—

U.S TO
YOU'Friendly Advice'
to JARO

By LEONARD COULTER, "Kine." New York Correspondent

A PIECE of "friendly advice" has been offered to the Rank Organisation by Herman M. Levy, general counsel of the Theatre Owners of America, on his return from Europe.

Mr. John Davis's recent statement that British films are not receiving adequate playing time in the United States did not, Mr. Levy remarked, "serve any useful purpose."

Never before, he said, had the United States offered such a fertile market for "playable" foreign films. Exhibitors were anxious for product, regardless of its origin, and there was no boycott against Britain.

"If pictures that should be playable here are not being played," he added, "the fault lies either with the films themselves or those who own them."

Too British

It might be that some of the films were too "narrowly English" in appeal, or featured players whose accents were "too British" for U.S. audiences, he said.

Mr. Levy has been the only major personality to comment on Mr. Davis's reiterated protests. The other remarks which have appeared in the American trade press have been attributed mostly to unnamed, unidentified individuals.

Their burden is that the "nationality" of a film is no deterrent in the U.S. market. These mysterious spokesmen admit, however, that some British imports, like "Genevieve," have not done as well as might have been expected after their enthusiastic reviews and the excellent business obtained in certain key areas.

One of these anonymous gentlemen added that the Rank Organisation should launch a programme of exhibitor education on the merits of British pictures, instead of complaining about their poor reception in the U.S.

If, as is claimed, United States audiences are not attuned to the British idiom and tempo, and aren't attracted by stars whose names are unfamiliar, there would not seem to be much sense in trying to educate exhibitors. Dollars are too scarce for that kind of speculation.

No Chance

It would be idle to deny that there are vast areas of the United States where British films have never been given a chance to show what they can do. In these sections of the country audiences traditionally respond only to Westerns or other so-called action pictures. Being serviced, perhaps, by only a single television station, they have not seen on their home screens as many British pictures as are shown in the large cities.

In these cities TV has demolished the "sound barrier" which once militated against our films: it has even induced the adoption by some Hollywood personalities, like Grace Kelly, of a pseudo-British accent.

It is worth noting, by the way, that the old allegation that British pictures weren't much good to American audiences unless they starred popular actors and actresses, has gone with the wind. The argument is no longer valid. Even the Council of Motion Picture Organisations is now engaged in a nation-wide audience

awards poll, the admitted intention of which is to introduce new stars.

The truth seems to be that, while not all British films are suitable for the American market, many of them would fare far better if they were backed by a sustained and aggressive promotional campaign such as the U.S. distributors put behind the native product which, of course, quite naturally receives preferential treatment. An exhibitor is bound to become prejudiced in favour of the picture which has the strongest sales push behind it.

Two Approaches

There are, therefore, two likely approaches to the JARO problem in the United States: effective control, financial or contractual, over a certain minimum playing time in key cities, and some form of distribution machinery with weight and prestige behind it. If one, or both, of these courses proved possible to the Rank Organisation it would need to be sustained by steady publicity pressure of the kind to which the Americans have become conditioned.

Visualised on this basis, the scheme would necessarily involve substantial dollar expenditures, much of it possibly of a capital nature. Such expenditures are not easily pried out of the Treasury while dollar stringency prevails. No doubt, however, when Mr. Davis pays his annual November visit to the United States he will arm himself with some powerful ammunition for presentation to Whitehall.

Larger Market

The size of the American television market for feature films today affords, of course, no guide to what it will be in the near future, for under the inexorable pressure of TV competition, programme expenditures are steadily increasing. Figures now revealed for the first time, however, suggest that the market is far larger than has been generally supposed.

They have been compiled by Mr. Paul B. Mowrey for the Zenith Radio Corporation in connection with its application to the Federal Communications Commission to operate a commercial system of pay-as-you-see television.

Taking the first week of April, 1955, as typical, Mr. Mowrey found that in 68 of the top 75 markets, 1,508 separate feature films were presented by television stations during evening hours.

New York headed the list with 65, followed by Los Angeles (57), Detroit and Chicago (30 each) and Philadelphia (24).

Most of the films, according to Mr. Mowrey, were theatrically released between 1945 and 1949, while 83 per cent. were American films.

FIRST CMA
STAR GOES TO
LONDONER

FIRST of the CMA Showmanship Stars to be awarded during the current Golden Harvest showmanship contest has been won by Mr. W. J. Hackett, manager of the 612-seat Kenninghall Odeon at Clapton.

Mr. Hackett wins the star for his "Doctor At Sea" campaign—a campaign that deeply impressed the Golden Harvest judging committee by its thoroughness, attention to detail and wide "no approaches left untried" coverage.

The Week Two Golden Harvest score-sheet—an attractive three-colour broadsheet—reached all CMA theatres yesterday (Wednesday) and shows Mr. Hackett's star-winning campaign to be the highest-scored campaign to be submitted during the contest's opening fortnight.

In the contest's Champion Farmers (individual showmanship) league, highest total score to date has been registered by Mr. C. E. Bushnell of Bournemouth Odeon, for two campaigns submitted.

Heading the week's Combined Harvesters league for over-all theatre operation is Ilford Odeon. Two London district managers head the Estate Agents league for over-all operations: Mr. S. E. Roberts (S.W. London) and Mr. P. A. Fowler (S.E. London); Mr. C. F. Booth (Devon and Cornwall) tops the Estate Agents showmanship-only list.

Now in its fifth week, the 12-week Golden Harvest contest is rapidly gathering momentum as more and more CMA showmen "break ground" by submitting the first of their eight optional campaigns.

Wilcox-Delfont TV
Film Partnership

London impresario, Mr. Bernard Delfont, has entered into a partnership association with Mr. Herbert Wilcox for the production of television films and their distribution throughout the world.

By this arrangement all artists under contract to Mr. Wilcox and Mr. Delfont will be made available for the production of a series of TV films, all of which will be produced in England.

The scripts for the first series are being completed and production will begin immediately after Christmas. Among the top stars available to the new association will be Norman Wisdom, Anna Neagle, Ruby Murray and Joan Regan.

Stone Cross Kinema

In the Kinema Circuits section of the KINE. Year Book the Stone Cross kinema is erroneously included in the list of kinemas controlled by the Clifton Circuit.

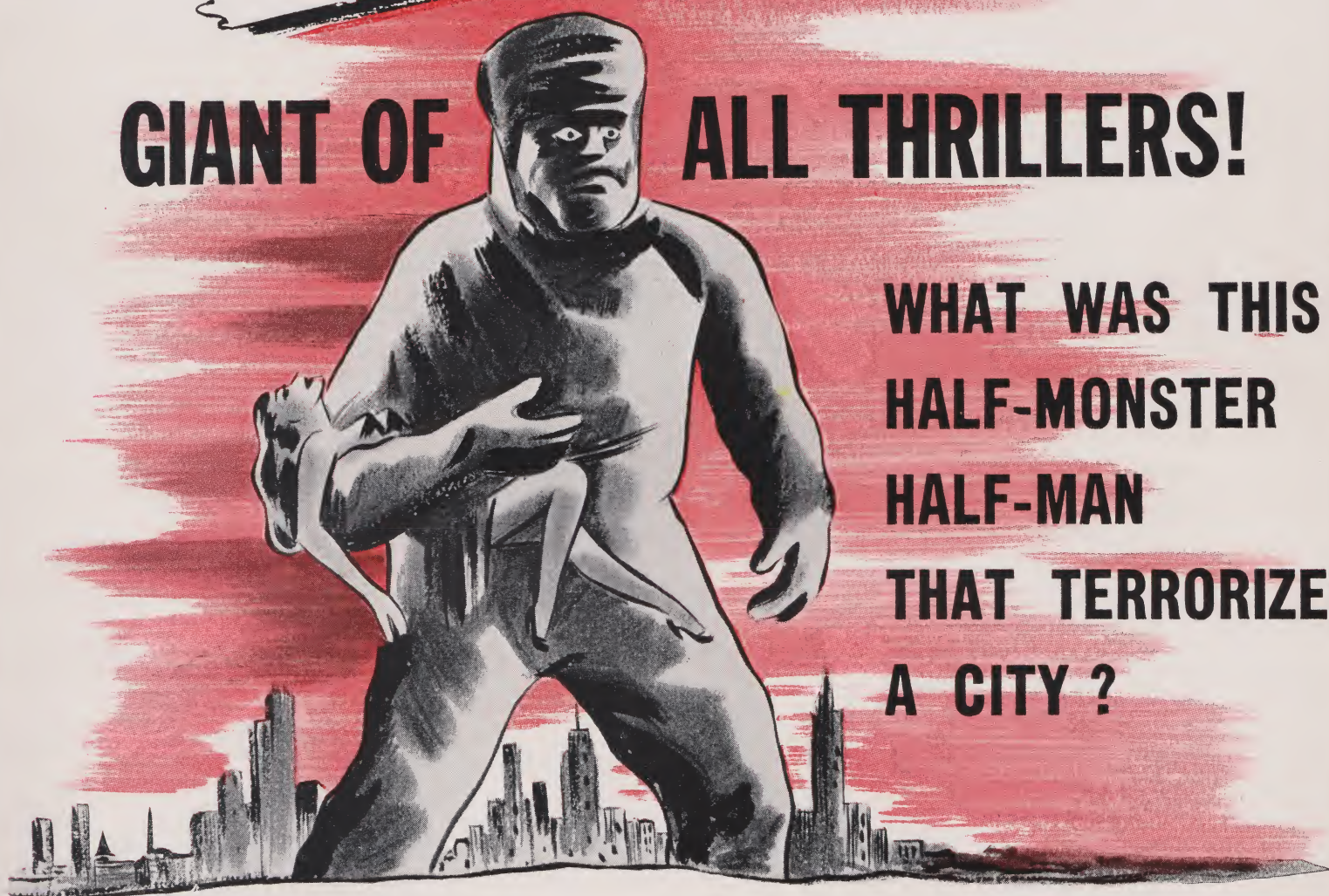
The kinema is owned by Clifton Kinema (Stone Cross), Ltd., the directors of which are W. H. Onions (managing) and B. M. Onions, and is not connected with the Clifton Circuit.

DOES THE ABOMINABLE

SNOWMAN REALLY EXIST?

KINEMA WEEKLY
October 29, 1955

GIANT OF ALL THRILLERS!



**WHAT WAS THIS
HALF-MONSTER
HALF-MAN
THAT TERRORIZED
A CITY?**

The SNOW CREATURE

Starring Paul LANGTON • Leslie DENISON

Teru SHIMADA • Rollin MORIYAMA

**PRODUCED & DIRECTED BY
LEE WILDER**

**STORY & SCREENPLAY BY
MYLES WILDER**

TRADE SHOW

STUDIO ONE, OXFORD STREET, W.1

THURSDAY, 29th SEPTEMBER, at 10.30 a.m.

Distributed by BRITISH LION FILMS LTD.

ONE GUN
AGAINST
ONE
HUNDRED—

THE MOST
SAVAGE
KILLERS' LAIR
IN THE WEST!

AND THE
WINNER
GETS THE
WOMAN!

GEORGE MONTGOMERY
ZANE GREY'S

ROBBERS ROOST

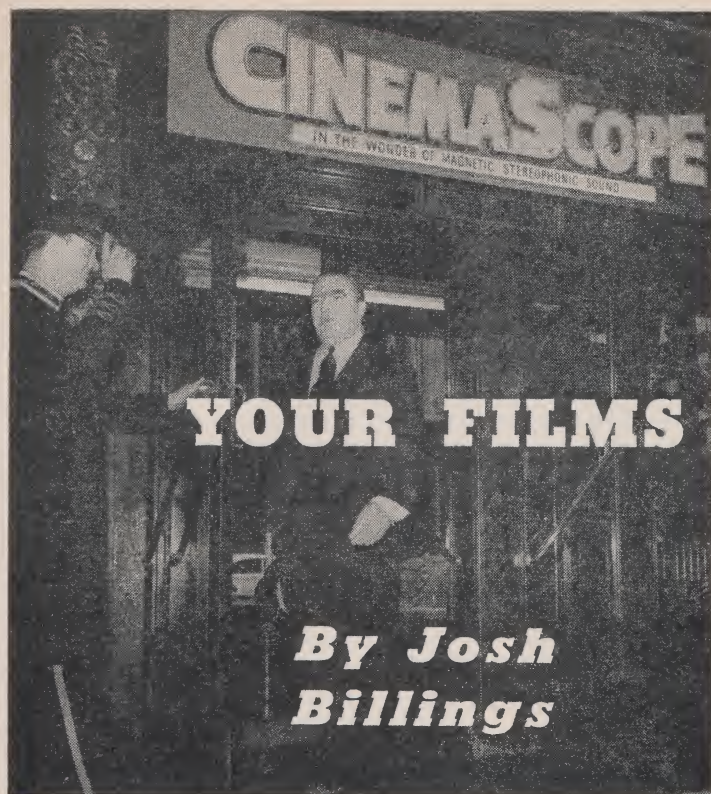
COLOUR BY **DELUXE**

co-starring Richard Boone • Sylvia Findley • Bruce Bennett
with Peter Graves • featuring Tony Romano

Screenplay by JOHN O'DEA, SIDNEY SALKOW and MAURICE GERAGHTY

Produced by ROBERT GOLDSTEIN • Directed by SIDNEY SALKOW
A Leonard Goldstein Production





UP WEST

'Blackboard' Doing a Burster

"BLACKBOARD JUNGLE" (MGM-MetroScope) is, to use a classic expression, doing a burster at the Empire. The attendances have been heavy and there are no signs of a let-up. Of all the "X" certificate pictures down for early release, its chances are the most favourable. I'll go further: it can hardly fail to click.

★

"MAN OF THE MOMENT" (JARFID-British) continues to fill the Leicester Square Theatre. Its success is, of course, due to the fact that Norman Wisdom gives his fans just what they demand of him, clean knockabout fooling, touches of pathos and tuneful songs pleasantly rendered. But because of subsequent runs it must move on.

★

"SUMMER MADNESS" (British Lion-Independent-British) takes over from "Man of the Moment" at the Leicester Square Theatre on Friday. Made in conjunction with London Films, this Technicolor comedy drama of a middle-aged woman who is suddenly hit by Cupid's dart, while on holiday in Venice delighted me. Its story, cleverly acted by Katharine Hepburn and Rossano Brazzi, charms, but it is the Venetian backgrounds,

brilliantly photographed in colour, that lift it into the top box-office bracket. They're out of this world.

★

"THE DEEP BLUE SEA" (20th Century - Fox - CinemaScope-British), concurrently showing at the Carlton, Haymarket, and the Rialto, Coventry Street, is doing fine, but on October 6 "The Virgin Queen" (20th Century - Fox - CinemaScope) goes into the Carlton, and "House of Bamboo" (20th Century-Fox-CinemaScope) arrives at the Rialto. Both pictures are first class.

★

"LADY AND THE TRAMP" (Disney Film Distributors-CinemaScope) keeps Studio One, Oxford Street, busy, and is bound to stay until Christmas. It's amusing and enchanting all ages, despite its sadistic qualities which, apparently, bothered many of the critics. It's time these timid souls grew up!

★

"CAST A DARK SHADOW" (Eros-British) has definitely caught on at the Odeon, Marble Arch, the graveyard of many a promising film. Great performances by Margaret Lockwood and Dirk Bogarde are mainly responsible for this clever crime comedy melodrama defying and conquering the hoodoo.

★

"THE KENTUCKIAN" (United Artists - CinemaScope) has settled down nicely at the Odeon, Leicester Square. How true the saying "when in doubt, bung on an adventure melodrama." The Services will confirm this, and so will all family and industrial hall showmen.

★

AND, believe-it or not, "The Dam Busters" (AB-Pathe-British) is still packing the Ritz.

Don't Blow the Gaff

RECENTLY, I read in a four-million circulation daily that a shot from "A Town Like Alice" (JARFID-British), in which Virginia McKenna, one of the stars, is seen wading, wet and bedraggled, through a swamp in Malaya, was actually taken at Burnham Beeches, Buckinghamshire, and that the scenes of London being evacuated in "The Quatermass Xperiment" (Exclusive-British) were borrowed from "Seven Days To Noon" (British Lion-British).

I also spotted a full page in colour in a leading illustrated weekly of a dream sequence that had been deleted from Norman Wisdom's latest comedy, "Man of the Moment" (JARFID-British), following the try-out.

What, I ask, can be gained by publicly blowing the gaff? Film entertainment is built on illusion, yet studio wallahs go out of their way to tell the world the tricks of the cinema trade. It's enough to make Barnum, the first and still the greatest showman, turn in his grave. He made his fortune by kidding the crowd—he even painted elephants pink and fooled the temperate, as well as the intemperate.

W. C. Fields, the great comedian, had a pet line: "Never give a sucker an even break," and we of the film business should respect the old-timer's observation. Sucker is, I know, a far from complimentary word to apply to the fans who week after week loyally support the "flicks," but there are nevertheless suckers among them. We are bigger ones for allowing unthinking exploiters to jeopardise our industry by revealing how it ticks.

In my youth Maskelyne and Devant, the famous illusionists, cashed in with their disappearing donkey act. If only someone would make our publicity asses vanish—and for good!

ON RELEASE

TALKING of "The Dam Busters," it ended its London outings last Saturday and reached a new high. The film could, of course, have run for a fortnight—we can all be wise after the event—but it's coming back on October 24, and may well profit by the breather, although there's not much room left for improvement. Anyway, heaven help the opposition when "The Dam Busters" gets its second wind.

"WE'RE NO ANGELS" (Paramount - VistaVision) has followed up the good work done at the Plaza and in pre-release spots. A real money-spinner this! While on the subject of Paramount, congratulations to Fred Hutchinson on the selection of a Paramount picture, "To Catch a Thief," for the Royal Film Performance.

COLUMBIA can boast of two big winners, "Footsteps in the Fog," the British gaslight murder

mystery featuring Stewart Granger and Jean Simmons, and "The Man from Laramie," a grand CinemaScope horse opera, starring James Stewart. The first-named is, of course, a feather in the cap of Mike Frankovich, Columbia managing director. He produced it.

"BATTLE CRY" (Warner-CinemaScope) is more than holding its own, but I expected even greater things of this rowdy and exciting war melodrama. Maybe it's because it's too close on the heels of "The Dam Busters."

THE Republic double bill, "A Man Alone," a Trucolor western, directed by and starring Ray Milland, and "Headline Hunters," finished on the right side, but I don't think "The Shrike" (JARFID-Universal) has succeeded in setting the Thames on fire. But Universal should stage a comeback with "All That Heaven Allows," which started out last Monday. It's a dyed-in-the-wool woman's film.

Still drawing the crowds in
The West End

"CAST A DARK SHADOW"

and repeating this success in
the pre-release situations

WORTHING · BOURNEMOUTH · BRIGHTON
HASTINGS · EASTBOURNE · BEXHILL



Military Honours for U-I Premiere

NOT since the V-Days of 1945 had New Yorkers seen so much military might on Broadway as was on display last Thursday night for the New York gala premiere at the Capitol Theatre of Universal-International's Technicolor and CinemaScope production, "To Hell and Back," starring Audie Murphy.

Top-ranking Service personnel plus a glittering array of world celebrities, show business personalities and civic dignitaries were there. Audie Murphy was guest of honour at all-day festivities, which stopped traffic for many blocks and many hours.

With the theatre ablaze with light, an honour guard of 50 outstanding members of the U.S. First Army stationed at Fort Jay, formed a double column through which the invited guests entered.

Foreground Music

A 30-piece First Army band played stirring music in front of the theatre as the guests arrived and included the official song of the U.S. Third Division "Dogface Soldier" which is heard as background music throughout "To Hell and Back."

Adding to the excitement and colour, in front of the theatre stood a NIKE, the U.S. Army guided missile. The NIKE is 31 ft. high and requires 12 soldiers to man it. In the foyer the Army's spectacular "Peeping Tom," the 100-in. camera capable of shooting at distances of more than 100 miles, was on show to the public for the first time.

Nearby was a display of Audie Murphy's complete collection of medals, comprising every medal ever awarded an American soldier, including the Congressional Medal of Honour.

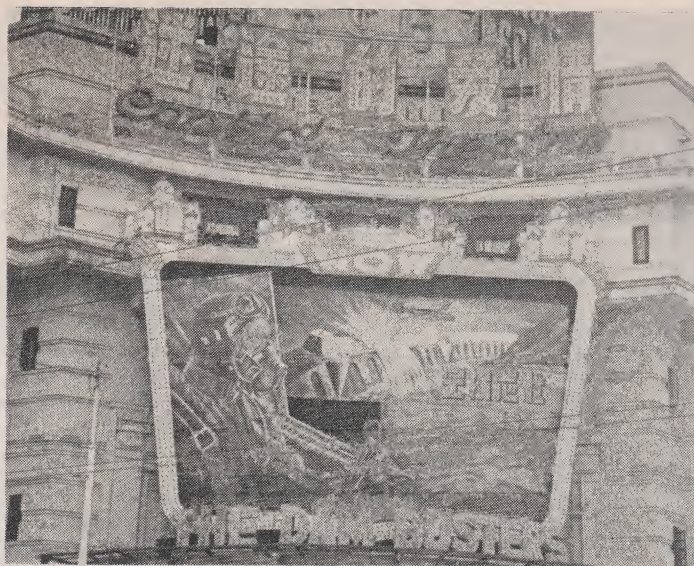
Earlier in the day, the first 200 patrons to enter the theatre were presented with a copy of the book "To Hell and Back." New York radio and TV stations gave special programmes about the premiere and the picture, including the installation of the NIKE and the playing of the First Army band.

FIRST OF THREE FROM CORONADO

David E. Rose, executive producer of Coronado Productions, has flown back from London to Los Angeles for discussions with Kathryn Grayson and Philip Carey—who will co-star in his screen version of the Bernard V. Dryer best-seller, "Port Afrique," which will be filmed in Technicolor for world-wide release by Columbia.

It is the first of three new films to be made for Columbia by Coronado. Rudy Mate will direct "Port Afrique"—story of a café singer and dancer who helps a returned war veteran forget the death of his wife.

Philip Carey will leave the United States for London around October 10, and Miss Grayson will follow a week later. Much of the picture will be shot on location in Spain and North Africa.



Front-of-house display at the Capitol Theatre, Singapore, where **THE DAM BUSTERS** was premiered in aid of the Red Cross. The Governor of Malaya, Sir Robert Black, and Lady Black attended, with Wing Commander Burchell, a survivor of the raid. Pathé oversea sales manager Tony Morris reports that the premiere was a huge success

Fox to Trade Show Two in October

MR. J. F. PATTINSON, director of sales, 20th Century-Fox, has made arrangements to show to the trade two important CinemaScope films, during the first weeks of October.

"Love Is A Many Splendored Thing," starring Jennifer Jones and William Holden in an adaptation of Han Suyin's best seller, will be screened on Tuesday, October 11.

"The Left Hand of God," starring Humphrey Bogart and Gene Tierney, based on William K. Barrett's widely read novel, will be shown on Tuesday, October 25. Both screenings will take place at the Rialto, Coventry Street, at 10.30 a.m.

"Love Is A Many Splendored Thing," filmed in Hong Kong under Henry King's direction, tells a moving story of a love affair which develops between an Eurasian woman doctor, who studied medicine in England, and an American newspaper correspondent.

Buddy Adler, Academy Award winner with "From Here to Eternity," produced, and novelist John Patrick wrote the script.

Heading the supporting cast are Torin Thatcher, Isobel Elson, Murray Matheson, Virginia Greg, Richard Loo and Soo Yong.

"The Left Hand of God" is also a Buddy Adler production and was directed by Edward Dmytryk.

Bogart has the rôle of an American who, in order to escape from the service of a Chinese warlord, assumes clerical dress. Forced by circumstances into maintaining the masquerade, he encounters further emotional and personal problems when he falls in love with a mission nurse.

Because the story is set in a remote province of China, in what is now behind the Communist "Bamboo Curtain," the picture could not be filmed in its original locale. So Adler

had a Chinese mission and village recreated on the 20th Century-Fox ranch near Malibu, California.

Heading the supporting cast are Lee J. Cobb, Agnes Moorehead, R. G. Marshall and Jean Porter.

TWO U.S. FEATURES FROM ANGLO

Two American features, one in Superscope and colour, have now been delivered to Anglo Amalgamated and will shortly be released under the distribution agreement with the American Releasing Corporation signed by Mr. Nat Cohen on his last transatlantic trip.

One of the most exploitable features to come out of Hollywood is "The Beast with 1,000,000 Eyes" which Anglo will launch in the near future with a big publicity campaign. It features Paul Birch, Dora Cole and Lorna Thayer.

This will be followed by Anglo's biggest yet American release, "Apache Woman," in Superscope and colour, starring Lloyd Bridges, Joan Taylor and Lance Fuller. This story of the raw emotions of a beautiful half-breed girl, a match for any man with knife or gun, gives Joan Taylor her biggest chance to date.

Next American Releasing Corporation feature to be delivered to Anglo for release in this country will be "The Day the World Ended," starring Richard Denning and Lori Nelson, now shooting in Hollywood.

TRADE SHOW DIARY

Notes on the films you can see in London from Thursday, September 29, to Wednesday, October 5.

Thursday

THE SNOW CREATURE (British Lion)

Studio One 10.30 a.m.

Thriller about "The Abominable Snowman" of the Himalayas. Stars are Paul Langton, Leslie Denison, Teru Shimada and Rollin Moriyama.

BENGASI (RKO-Radio)

Own. 10.30 a.m.

Superscope. Romantic mystery drama set in the desert regions of North Africa. Co-starring Richard Conte, Victor McLaglen, Richard Carlson and Mala Powers.

Tuesday

LAND OF THE PHAROHS (Warner)

Warner Theatre, Leicester Square. 10.30 a.m.

CinemaScope, Warnercolor. Set in Egypt, telling of the building of the great pyramid. Stars are Jack Hawkins, Joan Collins, Dewey Martin and Alexis Minotis.

THE LEFT HAND OF GOD

(20th Century-Fox)
Rialto. 10.30 a.m.

CinemaScope. Story of an American who, in order to escape the service of a Chinese warlord, assumes clerical dress. Print by Technicolor, it stars Humphrey Bogart and Gene Tierney.

Warner Managers' Conference

Warner Brothers' branch managers from all over the country assembled at Warner House on Tuesday for the start of the three-day branch managers' conference called by Mr. Arthur S. Abeles, jun., managing director.

The delegates heard from Mr. Abeles details of Warner Brothers' impressive forthcoming product, and were briefed on sales policy by Mr. Carl Stack, general sales manager.

Among the new and important Warner films which were screened during the conference were "Pete Kelly's Blues," "Mister Roberts," "Land of the Pharaohs" and "Helen of Troy." All of these top budget productions are in CinemaScope and WarnerColor.

The branch managers found time during the very busy schedule for individual conferences with head office executives.

Wallis Buys Play

Hal Wallis has closed a deal in Rome for screen rights to Tennessee Williams's "Summer and Smoke" and has engaged the Pulitzer prize-winning playwright to do the movie script, which will be filmed at Paramount in VistaVision. No casting or production date has been set.



Mole-Richardson studio lighting specialists held a successful four-day convention in London last week. These pictures show some of the guests at the dinner held at the Savoy Hotel. (1) Mr. J. Page, London staff, Mr. V. Jarratt, representative for Italy, Mr. Ryle Gibbs, French representative, Mr. A. H. Page, managing director, Mrs. G. Schneeberger, German representative, Sir Arthur Jarratt, chairman, Mr. More de la Torre, Spanish representative, and Mr. J. A. MacDonald and Mr. F. G. Wickenden, London staff. (2) Mr. Aubrey Baring, Mr. V. Jarratt and Mr. Maxwell Setton. (3) Mr. John Woolf, Mr. Ralph Bromhead and Mr. Herbert Wilcox. (4) Mr. C. Bernstein and Mr. P. Adorian. (5) Mr. A. H. Page, Mrs. Schneeberger and Mr. Wilcox. (6) Sir Arthur Jarratt speaking. (7) Mr. Norman Collins, Mr. Howard Thomas, Sir Arthur Jarratt and Mr. G. S. Knight, Board of Trade

Mole-Richardson Start Australian Company

A NEW Mole-Richardson company is to be established in Melbourne, Australia. This was announced by Sir Arthur Jarratt, chairman of Mole-Richardson (England), Ltd., during the conference in London of representatives of the British company and the associate companies in Italy, France, Spain and Germany.

Sir Arthur was speaking at a dinner arranged for British producers and production executives and representatives of the ITA programme contractors. He explained that the British Mole-Richardson company was of American origin but had been bought for Britain with dollars at a time when dollars were difficult to obtain. Since then the company had steadily extended its interests overseas.

The new company in Australia would not only provide lighting equipment to the film production industry and television studios there, but would also provide a service to producers on locations in the Antipodes.

Information Offices

Sir Arthur said he wanted Mole-Richardson to be something more than suppliers of equipment. For this reason he had arranged for an information office to be set up by each of the Mole-Richardson companies, and he hoped producers would make use of them and find them of value, especially when making films abroad.

Among the guests at the dinner were: John Woolf and Ralph Bromhead, who are associated with Sir Arthur in the new overseas film distribution company, Lion International; Sydney Box; Alfred Shipman; Maxwell Setton; Aubrey Barling; Ivan Foxwell; Herbert Wilcox; Phil Hyams; Frank Hoare, president of the Association of Specialised Film Producers; Vaughan Dean; Baynam Honri; Howard Thomas, managing director of the recently formed Associated British Cinemas (Television), Ltd.; Paul Adorian, Associated Rediffusion; Norman Collins, Associated Broadcasting; Cecil Bernstein, Granada; and G. S. Knight, of the Board of Trade.

Representing the British Mole-Richardson company were A. H. Page, managing director, John Page, overseas manager, J. A. MacDonald and F. G. Wickenden, and from the overseas companies, C. Vernon Jarratt, Italy; C. Ryle Gibbs, France; Mrs. Giselle Schneeberger, Germany; and Moré de la Torre, Spain.

New Developments

Among the many items discussed during the four-day Mole-Richardson convention were the new developments in the field of design and manufacture and the possibility of demonstrating to cameramen and studios the new colour temperature carbons. The demonstrations were proposed for the various countries where Mole-Richardson operate.

One of the main aims of the conference was to find ways and means for all the Mole-Richardson companies to be of greater assistance to film producers everywhere.

This year there has been a big increase in the interchange of equipment between the Mole-Richardson houses. At the present time in Paris there is equipment from all five Mole-Richardson companies. The increas-

ing stocks which the various houses hold has obviously proved to be of great value to units on location in Europe. This improved service will mean that a M-R location unit will be ready anywhere that a film unit is likely to operate.

With the advent of commercial television, the organisation is already arranging equipment for locations in Europe. Associated Rediffusion has two units shooting in Europe at the present time and they are using facilities from the English, French, Italian and German M-R companies.

Mr. Peter Mole, president of the American M-R company, attended the conference, and among the representatives of companies from outside the Mole-Richardson organisation were: Mr. Dawson, of Morgan Crucible, and Mr. Quigley, of BTH.

French Production Rose Last Year

The 1954/55 production year in France showed an increase over the two previous years. One hundred and one films were produced up to June 30, against 99 in 1953/54 and 91 in 1952/53, writes Henry Kahn, KINE, Paris correspondent.

The total number of French films is given as 65 against 55 in 1953/54 and there were also 19 co-productions making a total of 84 films. To this figure must be added 17 more co-productions which were started before the beginning of the year but which were completed during the year. The general total, therefore, is 101.

Only 19 colour films were produced in 1954/55 against 27 in the previous year.

BBC TELECAST FROM RANK EXHIBIT

THE BBC last week televised programme items from the J. Arthur Rank Screen Services television studio at the Midlands Radio Exhibition.

In addition to the closed-circuit shows for reproduction on the receivers exhibited, three programmes were transmitted to the BBC over micro-links.

First on Monday, September 19, was a 15-minute show "TV Starlight," featuring comedian Peter Butterworth and the Iris Long Trio. The following evening Petula Clark, accompanied by Joe Henderson, appeared in another show of the same name.

On Friday, a 45-minute show was staged, featuring Peter Butterworth, the Iris Long Trio, Petula Clark, the Two Pirates and the Ballet Montparnasse. The programmes were introduced by Brian Reece ("P.C. 49"). The same artists took part in the closed-circuit shows.

Although only temporary, the studio was equipped with a full complement of cameras and control gear. There were three cameras, with a fourth for stand-by; Vinten run-trucks and Debie "crabs" gave the necessary mobility, and the lighting was by Mole-Richardson.

Slick Staging

A control room had been built overlooking the studio, and here the producer, Eric Fawcett, had his monitors and controls. The slick staging of the shows was commented upon.

Mr. Gerard Holdsworth, managing director of JARSS and Mrs. Holdsworth were present. In technical charge for the company was Roger Pemberton. Also present were Kenneth Lomas, account executive, and, since the show was in his territory, Derreck Mumford, Midland Regional Manager. Several clients of the company were represented, notably John Players, whose home town is Nottingham.

A London television studio has been equipped at the State, Kilburn, and it is anticipated that a number

of television programmes, both BBC and commercial, will in future originate from there. The company is thus enabled to offer a unique service to its clients.

R. HOWARD CRICKS.

Trade Friends at Thorpe Funeral

A LARGE number of relatives, colleagues and friends attended the funeral last week at New Synagogue, Chapel Town, Leeds, of Mr. Max Thorpe, former chairman of Columbia.

Mrs. Joan Thorpe, the widow, headed the family mourners.

Interment was at Gilderstone Cemetery, Leeds.

Sir David Griffiths, president of the KRS, was among the mourners and from Columbia were: Messrs. M. J. Frankovich (managing director); William M. Levy (assistant managing director); E. J. Bryson (sales manager); Leslie E. Thompson (director and secretary); Stanley Adler (director, financial consultant); William N. Graf (British production supervisor); Alex D. Carwardine (sales co-ordination manager); Stanley Darlington (contract controller); Geoffrey Manning (circuits manager); H. H. Fullilove (technical manager); George Urry (assistant technical manager); J. Bicknell (purchasing manager); C. F. Keatley (chief accountant); Arthur Keep (shorts controller); Charles Hunt (contact records controller); S. Sawyer (circuits); Mark Gordon (London branch manager); Tom Man (London sales representative); Denis Lyons (exploitation manager); and Alan Tucker (publicity manager).

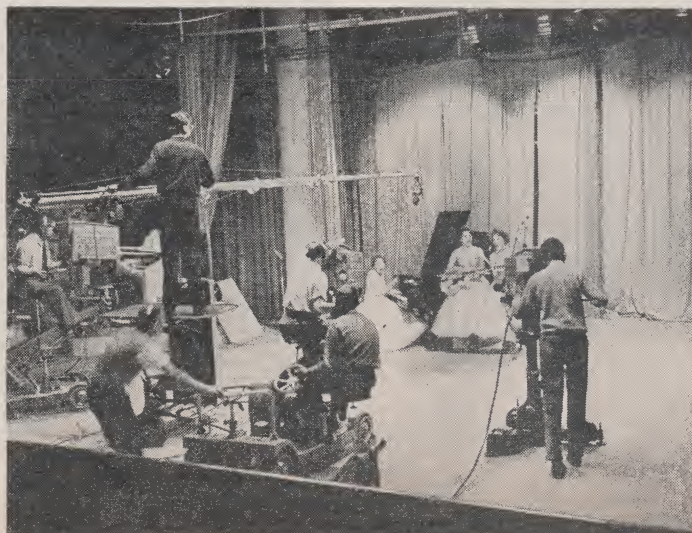
Supervisors and Managers

Regional supervisors Mr. Jack Winter and Mr. Phil Epstein were present, together with the following branch managers: Messrs. Alfred Morris (Belfast); Jack Pettifor (Birmingham); Jack Jenkins (Cardiff); Graham Cross (Glasgow); Nat Levey (Liverpool); Daniel Mellor (Manchester); Morris Gilbert (Leeds); and Daniel Downey (Newcastle).

Mr. Dermott Kealy, Dublin branch manager, was unable to make the journey in time for the funeral. Columbia salesmen who attended were Messrs. C. Blakey and A. Scott (Leeds), A. Harris (Manchester) and F. Wilson (Sheffield).

A memorial service will be held on October 4 at noon at the West London Synagogue, 34, Upper Berkeley Street, London, W.1.

Dr. Charles Hill, MP, the Postmaster-General, is to be the chief guest at the annual dinner and dance of London and Home Counties CEA at the Savoy on December 13.



The Iris Long Trio rehearsing in the J. Arthur Rank Screen Services' television studio at the Midlands Radio Exhibition

JANE
RUSSELL

JEANNE
CRAIN



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ANITA LOOS

"GENTLEMEN MARRY
BRUNETTES"

Alan Young · Scott Brady · Rudy Vallee

Written for the screen by MARY LOOS and RICHARD SALE - Directed by RICHARD SALE
Produced by RICHARD SALE and ROBERT WATERFIELD Executive Producer ROBERT BASSLER

UNITED
ARTISTS

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
La Forza del Destino ... (Contemporary)—Italian.	100 min. (U)	Tito Gobbi, Nelli Corradi, Gallione Masini.	Verdi opera well sung, good production but lacking plot clarity, and heavy and tedious as a result.	For opera addicts mainly (C).
†Mister Roberts ... (Warner)—U.S.	119 min. (U)	Henry Fonda, James Cagney, William Powell.	Striking CinemaScope-cum-WarnerColor Pacific War comedy melodrama, firmly based on the terrific Broadway stage hit. Story of naval officer's urge for action and captain's opposition, both moving and amusing, acting first class and staging impressive.	Excellent box-office proposition (C).
*†Touch and Go ... (JARFID)—British.	85 min. (U)	Jack Hawkins, Margaret Johnston, Roland Culver.	Technicolor domestic comedy centring on a typically English middle-class household which has second thoughts about emigration. Cast resourceful, situations delightful, laughs spontaneous and Chelsea atmosphere authentic.	Capital light booking and woman's film (CC).

(C) SUITABLE FOR CHILDREN.

* BRITISH QUOTA PICTURE.

(CC) EXCELLENT FOR CHILDREN.

† IN COLOUR.

Reviews for Showmen: Edited by Josh Billings

MISTER ROBERTS

Warner. American (U). CinemaScope. Photographed in WarnerColor. Directed by John Ford and Mervyn LeRoy. Featuring Henry Fonda, James Cagney and William Powell. 10.759 feet. Release January 9, 1956.

STRIKING CinemaScope-cum-WarnerColor Pacific War comedy melodrama, firmly based on the terrific Broadway stage hit. It concerns a naval lieutenant who tires of sitting on the sideline while others do the fighting, and eventually succeeds, with the help of sympathetic members of the crew, in gulling the pompous, inhibited captain and getting posted, only to be killed. The antics of the officers and ratings are outrageous, but clever performances by the all-star leading players, and resourceful direction, give validity to the laughs. Its profound they-also-serve-who-only-stand-and-wait sentiment, too, rings true and subtly punctuates the roistering and raging, and sharpens the point of its sad and glorious climax. A record breaker in the States, it should meet with wide approbation here. Excellent box-office proposition.

Story.—Mister Roberts, second in command of the USS Reluctant, a supply vessel, is fed up with stagnating in a Pacific backwater and constantly applies for a transfer. Doc, the MO; Ensign Pulver, a wild, irresponsible fellow, and the boys are all for Roberts, but the Captain, a petty tyrant with a chip on his shoulder, will not consider Roberts' requests. The ship is ordered to Elysium Island for provisions, but the Captain, more interested in a scraggy palm tree which he is cultivating than in his crew, refuses the lads shore leave. Roberts pleads with the Captain to reverse his decision and he finally agrees on condition that Roberts promises to stay put. The matelots paint the island red, but fear that Roberts has switched to the Captain's side because he no longer seeks a change. In due course, they discover the truth and see that Roberts gains his end by forging the Captain's signature, but before Roberts departs they decorate him with a brass replica of the Captain's palm. Pulver takes on Roberts' duties and promptly throws the plant into the sea. The Captain then realises that his troubles have started all over again. At the fade-out it is learned that Roberts has been killed in action.

Production.—The picture takes time to settle down, but, once under weigh, quickly dispels hastily-formed impressions that it may be just another "gobs and girls" show. There are admittedly a few fruity sequences and some knockabout ones, but their purpose is solely to embroider the main theme: that boredom and not the enemy is the biggest bugbear of the Services. Henry Fonda does a fine job as Mister Roberts. James Cagney hams a little, but nevertheless makes an effective butt for most of the humour as the Captain, old-timer William Powell

contributes a likeable cameo as Doc, and Jack Lemmon clowns neatly as Pulver. The dovetailing of the serious and the comic is masterly, and breath-taking shots of sunsets at sea artfully mellow the whole.

Points of Appeal.—Unusual, yet holding, thought-provoking and amusing story, outstanding characterisation, big star and title values. CinemaScope, WarnerColor and "U" certificate.

TOUCH AND GO

JARFID. British (U). Photographed in Technicolor. Featuring Jack Hawkins, Margaret Johnston and Roland Culver. Produced by Michael Balcon. Directed by Michael Truman. Screenplay by William Rose. Director of photography, Douglas Slocombe. Musical director, Dock Mathieson. 7,597 feet. Release October 31, 1955.

DOMESTIC comedy, staged in Chelsea and attractively presented in Technicolor. Produced at Ealing Studios, it centres on a typically English middle-class household which, after deciding to settle in Australia, has misgivings and finally abandons the project. Its story, although slight, contains a number of riotous and delightfully sentimental situations, reinforced by calf love and effectively handled by a strong and popular cast, headed by Jack Hawkins and Margaret Johnston. The chatter and detail, too, intrigue. Of and for the family, it's bound to

amuse and win the hearts of young and old alike. Capital light booking and woman's film.

Story.—Jim Fletcher, a furniture designer, rows with Kimball, his pompous boss, and resigns. He then persuades his wife, Helen, that the best thing for them and their 18-year-old daughter, Peggy, is to emigrate to Australia. They put up their house for sale, but friction is created when they start discussing the future of Heathcliff, their cat. More trouble arises on Peggy and Richard, a 19-year-old student, falling in love and wanting to marry, and there is the inevitable problem of in-laws. Jim also has long and lively arguments with Reg, his motor dealer friend, concerning the disposal of his ancient car, but in the end Kimball offers Jim a better job and Helen sees that he pockets his pride and takes it. Heathcliff, inscrutable as they make 'em, looks down from the nearest wall as Helen dons the trousers.

Production.—The picture leaves little to the imagination and even its happy ending is a foregone conclusion, but the incidental touches are compelling and cause laughs to dissolve into tears and vice versa throughout its useful running time. Jack Hawkins is very natural as the hot-tempered, though understanding Jim, Margaret Johnston displays considerable charm as Helen, June Thorburn and John Fraser are refreshingly naïve as Peggy and Richard, and Roland Culver puts over the old pal's act convincingly as Reg. As for Heathcliff, he, like most cats, makes complete fools of the humans. The dialogue flows smoothly, the music is both tuneful and appropriate, and the camera work first rate.

Points of Appeal.—Homely story, clean humour, attractive players, irresistible feminine angle, authentic Chelsea atmosphere, Technicolor and "U" certificate.

LA FORZA DEL DESTINO

Contemporary. Italian (U). Directed and produced by Carmine Gallone. Featuring Tito Gobbi, Nelli Corradi, Gallione Masini. English commentary. 9,960 feet.

VERDI'S seldom-played opera in movie terms with splendid Italian singing, but hard to follow through the plot being largely in the untranslated singing, no sub-titles and inadequate commentary. Production often impressive but hardly a proposition for general audiences.

Story.—Alvaro accidentally kills the rich Marquis Calatrava, who spurns him as suitor for his daughter Leonora. Years later the Marquis's son Carlos, vowing vengeance, fails to trail Alvaro until they meet unawares as comrades in the war against Austria. Discovering his enemy, he fights a duel with him and is wounded. Recovering, he finds Alvaro a monk. Averse to combat, but Carlos insists, and is fatally wounded. Leonora, now a nun, arrives

REVIEWS—continued on page 20

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REVIEWS—continued from page 18

but is herself stabbed by her implacable brother and dies blessed by a priest's last rites.

Production.—The sombre tragedy's progress is largely unintelligible to anyone unfamiliar with either the opera or the Italian language, and this makes for tedium despite the vocal excellence of soloists and chorus. Confusion also arises through the bearded resemblance of the two men to each other. The visual side, handsome interiors at first in Spain and Italy, livens up with good battle and camp episodes. Acting is robust and period convincing; but the picture once more demonstrates the difficulty of mixing the technique of the screen with the conventions of opera.

Points of Appeal.—Tito Gobbi, famed tenor, in Verdi opera finely sung by Italians; rich settings and period battle scenes.—P. L. M.

Shorts**AB-Pathe**

PATHE COLOUR PICTORIAL No. 40. British (U). Technicolor. 550 feet.—The subsidiary title of This Colourful World is well merited by this always admirable magazine on wide screen with its careful choice of subjects. This issue is confined to two—a Cornish fisherman of Mevagissey trailing a baited line for eels in Mount's Bay, and racing of sailing dinghies in Plymouth Sound by keen amateurs, including young women. Grand open-air interest items acceptable anywhere.

PATHE COLOUR PICTORIAL No. 41. British (U). Technicolor. 550 feet.—A quartet of fascinating British peeps. Young animals at the Zoo; Wallace Rigby's startling toy ship on Kensington's Round Pond, made of cardboard but with actual jet-propulsion; patrons of the Crown and Cushion, Haslemere, who drink from glasses bearing their portraits; and alluring models from the Continent strolling about London in striking creations in wool. Sure-fire for any showman.

PATHE COLOUR PICTORIAL No. 42. British (U). Technicolor. 550 feet.—A maker of

large fairground barrel-organs at work in Amsterdam; the manufacture, by hand or loom, of Wilton and Axminster carpets in their traditional centres; and a fine visit to the Highland Games at Aboyne, add up to a lively edition. Obviously satisfying for any audience.—P. L. M.

Scott Films Ltd

LONDON'S PLAYGROUND. British (U). Directed by Myos Carr. 1,485 feet.—A pleasant survey of Hyde Park, commented by Bill Shine. From trafficless early morning in town the leafy glades of the Park are shown, with the Serpentine, its hardy veteran dippers and later throngs basking and boating. The birds in the Dell, riders in the Row, Wellington Barracks, the statues and Speakers' Corner oratory make up an agreeable whole. Useful fill-up.—P. L. M.

Warner

THIS LAND OF CYPRUS. British (U). 751 feet.—Good travelogue with commentary by Frank Phillips. The island's history, reflected in its ruins, its varied scenic beauties and customs, with football and racing, end with a topical touch of sabotage damage, all well photographed. Usable travel item anywhere.

SO YOU WANT TO KNOW YOUR RELATIVES. American (U). 906 feet.—Joe McDoakes comedy with George O'Hanlon, local doer of good works, being exposed as his murky past comes out when confronted with folks in a TV programme. Excellent comic relief.

HOLD YOUR HORSES. American (U). WarnerColor. 1,488 feet.—Gay racing and polo scenes in Argentina; care of horses in rearing and training, then over to Chile, where Turf glimpses are followed up by wonderful episodes of trick riding on a circus level by the police cavalry; novel feats and striking uniforms. Excellent short feature for most halls.

DR. JERKYL'S HIDE. American (U). Technicolor. 602 feet.—Cartoon fun of bulldog and terrier pals at loggerheads with a cat that has sampled an inflating drug. Alleged English accent may misfire here, but action is broad and speedy. Good cartoon fill-up.

BEAUTY AND THE BULL. American (U). WarnerColor. 1,445 feet.—Striking record of Bette Ford, dress model from Manhattan on holiday in Mexico City, who stays on to become a professional bullfighter. Her friendly training and final debut in the ring is handled gaily, with no bloodshed shown, and Miss Ford has definite glamour to aid interest. Unusual novelty booking for most halls and warranting showman's boost.

A BIT OF THE BEST. American (U). 975 feet.—Bits of a 1920 period Warner drama exploiting the alsatian star Rin-Tin-Tin. Florid commentary and ham acting by forgotten stars make mild fun and interest. Fair fill-up.

BUGS AND THUGS. American (U). Technicolor. 643 feet.—Cartoon lark of Bugs Bunny the rabbit in the clutches of a contrasted pair of bank robbers. Breezy gags and bright action. Handy programme relief.

PIE IN THE EYE. Reissue. American (U). 1,554 feet.—Rehash of ancient Mack Sennett slapstick comedy material, with Ben Turpin, Billy Bevan and other clowns with snarling lions and a snippet of the Keystone Cops. Of possible appeal to bemused seniors, but over-speeding-up reduces much of the wild action to repetitive frenzy. Mediocre makeweight.—P. L. M.

Reel News

ALL the world loves a lover—and a princess. And when the princess is 15 and being married in Venice, then those are good reasons for "the most romantic wedding of the year" to occupy a good deal of footage in all the news-reels.

British Paramount News had some good pictures of the recent Cyprus disorders.

Pathé News concentrated on home affairs. Gaumont-British News and Universal News blended the bright with the serious, and Universal News got away with a local scoop—the Perth Hunt meet in the Scottish edition.

British Movietone News contained athletics, coverage of the latest moves in the USSR and details of emergency weather forecasts.

JOSH BILLINGS says of

"ULYSSES" . . .

A Real 'Homer'

If any renter still thinks it impossible accurately to assess a picture without an audience, let me remind him what happened at this year's CEA Conference. "Ulysses" (Archway) was unveiled before a packed house of experienced showmen and they gave it the thumbs down. Since then the opus has hit the jackpot in the West End and is creating quite a furore in the provinces and sticks, to say nothing of the States. Pardon the blushes, but I covered the film cold and my verdict was "excellent." See what I mean?



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Brian O'Brian explains

HOW THE TODD-AO MOTION PICTURE SYSTEM WAS BORN— AND HOW IT WORKS

IN October, 1952, Mr. Michael Todd came to my father, Dr. Brian O'Brian, who was then Director of the Institute of Optics at the University of Rochester, in Rochester, New York, with a very simply stated request. What he wanted was "Cinerama out of one hole." He had recognised what a good job had been done in the Cinerama process and he also recognised its fundamental technical limitations. He had the vision and courage to do something about eliminating these limitations.

While it had not been announced at that time, my father had, some months previously, agreed to join the American Optical Company as vice-president for research, and in July of 1953 I joined the company also. More than 100 scientists and engineers at American Optical collaborated on the two-year job of developing the new process.

No Compromise

What we did was to design a motion picture system complete in every way from the film perforation to the projection screen material. The one thing that Mike Todd insisted on was that there be no compromise in quality, but other than that there were no restrictions of any kind placed on us. Thus we could use modern scientific and engineering principles regardless of existing standards.

This is not to say that we made things different just for the sake of novelty. On the contrary, wherever possible we tried to use existing equipment and techniques, but because of the entirely new concept of the process there turned out to be surprisingly few of the standard items we could use.

The Todd-AO process is essentially what Mike Todd originally asked for. It is a system of motion picture photography utilising a single strip of film, a very wide angle camera lens, and projection geometry which permits projection on to a very deeply-curved screen from the standard projection booth. The picture thus produced on the screen is the same as it would be if it were projected back through the camera lens with a phantom projector placed about 25 ft. from the screen and 15 ft. above the audience's heads.

Size of Screen

While the size of the screen is dependent upon the size of the theatre, a typical installation might be a screen with a width at the chord of 51 ft. by 25 ft. in height with a depth from the chord to the vertex of 13 ft.

In order to produce an image on the large screen of the high quality that we needed, we went to wider than standard width film. Modern photographic emulsions just do not have enough information points on a 35-mm. frame to fill a large screen with a sharp image. This is seen in the various 35-mm. wide screen processes. Therefore our camera film is 65-mm. wide with a camera aperture of 2.072 in. by .906 in. Release prints are provided on 70-mm. film with identical perforation to the 65-mm. to accommodate the

six-channel plyphonic sound tracks on a composite print.

The perforation is the standard positive Eastman rectangular hole with a .187 in. pitch. This perforation is used for all films, both positive and negative, so that there is a single standard throughout the process. Some of the mechanical tolerances on the perforation are as much as 1/10th tighter than the ASA tolerances in order to produce the steadiness we require.

The most important factors in audience participation other than the geometry of the deeply curved screen, and a truly wide angle camera lens, are picture steadiness and sharpness. If the picture is both steady and sharp, the audience tends to forget that there is a screen at all, but if either of these factors is missing, the illusion is lost. This is the reason for the emphasis on

THE WHO AND WHAT OF THE PROCESS

THE Todd-AO process is a new wide-film technique which has excited much speculation and publicity in recent months. It was used to make the screen version of "Oklahoma!" and "Round the World In Eighty Days," currently being shot in the medium.

Michael Anderson, director of "The Dam Busters," who was assigned to shoot the London scenes for this film, has now the London scenes for "Around the World in Eighty Days," has now been given the job of directing the whole.

Mr. Brian O'Brian, jun., is the son of Dr. Brian O'Brian, the optical scientist who developed the system, and has been closely associated with the work.

perforation quality of the film and image quality in the lenses.

A series of camera lenses was designed for the Todd-AO system. The primary lens of the series is, of course, the 128 deg. lens, which gives the full wide angle effect. In addition to this there were developed narrower angle lenses covering 64 deg., 48 deg. and 37 deg. in order to provide maximum flexibility for the cameraman. Thus there are provided facilities for use of all the standard 35-mm. techniques plus all of the additional potential of the wide angle techniques.

The importance of a wide angle taking lens in increasing the audience participation can best be seen by an example. If a horse is running toward and past the camera, the normal narrow angle lens only "sees" the front of the horse. If this is now projected upon a large screen which subtends a wide angle to the observer's eye, the horse will appear to turn and walk sideways as it goes off screen.

On the other hand, if the camera lens has a



Robert Surtees, cinematographer, adjusts the lens of director Fred Zinnemann's 16-mm. Eastman home movie camera on location with OKLAHOMA! In the centre is the Todd-AO camera equipped with the 128 deg. 'bug-eye' lens

truly wide acceptance angle it will "see" the side of the horse as it goes past, and thus the horse will present a normal aspect as it goes off screen. Even without recognising this effect as such, the wide angle lends surprising reality and participation to the presentation.

On a wide screen at high brightness, the human eye is too critical of flicker, especially at the edge of the field of view. In order to eliminate this flicker on the screen with the very bright picture that we produce, we were forced to go to 30 frames per second instead of the normal 24.

Slightly Heavier

Our cameras are similar to the conventional 35-mm. Mitchell, being only slightly heavier and, of course, somewhat wider to accommodate the wider films. Also, because of the width of the film, all of the editing equipment had to be specially designed. Therefore we have new editing machines, synchronising machines, rewinds and the like.

The theatre equipment, of course, also had to be adapted for the process. However, here a problem entered. The exhibitor has been suddenly caught in an unfortunate position. Many new processes have been thrown at him in the last few years, and he hasn't known which way to turn.

All Processes

In order to relieve this situation our projectors have been designed to accommodate all of the existing processes. In other words, they will handle all of the 35-mm. processes with any of the sound track combinations, as well as the Todd-AO wide film, with a total change-over time of two or three minutes. Thus, once the exhibitor equips his theatre with a pair of Todd-AO projectors, he is prepared to handle any or all processes, even on the same programme if he wishes.

STUDIO REVIEW

Supplement to

KINEMATOGRAPH WEEKLY

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WORKING IN CINEMASCOPE: *Directing by Michael Forlong*

FILLING THE OBLONG SCREEN MEANS MORE RESTRICTED CUTTING

HOW do you compose a picture on the back of a foolscap envelope? This is the first of many questions you ask yourself when first you are faced with directing a CinemaScope film.

I have been concerned with second unit work in this medium and that usually means action sequences. Here one runs up against very special problems. Undoubtedly you cannot cut as freely in CinemaScope as you can using the old screen size. The days of the four- and even 12-frame cut are virtually over with the very big screen; consequently the action must be developed far more in each shot.

This means fewer close-ups and that the action must be very carefully planned so that it will not only fill the screen but will go on filling it as it develops. With CinemaScope, I think that it is unprofitable to use several cameras on big action sequences for, unless the action is very carefully planned for each camera set-up, it is unlikely to be arresting and the shot will not be of use even as a cut-in.

On action material there is the even greater problem that you are shooting in very wide angles. For scenes of violence and action you naturally try to gain impact by coming close in; this usually means avoiding short focus lenses. In CinemaScope the focal lengths of the lenses are virtually halved. For instance, a 40-mm. lens becomes approximately the equivalent of an 18-mm., and so on. Added to this is the difficulty that with the huge screen focus becomes so critical on long focus lenses that anything over a six inch is virtually useless. In other words, by the old standards you have nothing longer than a three-inch lens.

Come Closer

Of course, the answer is to come in closer. I am very conscious that my present assignment is second unit on "Safari" and that much of what I am scheduled to do on this comprises shots of wild animals in East Africa. Close-ups of lions and charging rhinos shot on the equivalent of a three-inch lens gives one some food for sober thought.

A minor problem which I find most irritating is that of the finder. You can either look through the lens and see a "squeezed" picture which I find most unsatisfactory, or look through an ordinary finder masked for CinemaScope and see an elongated picture which, however, does not seem to give the correct focal relationships. I found looking through the outer slide of a box of matches about as good as anything. It certainly makes a very handy improvised finder when looking for locations.

For the average all-dialogue film CinemaScope (and I use this trade name to include other similar devices) has a number of special difficulties. Fairly obviously one cannot present a series of over-the-shoulder shots of a long dialogue scene, cutting frequently back and forth. Equally obviously a long dialogue passage with a character on each side of the screen is pretty soon going to give the audience a Wimbledon neck.

The usual solution seems to be to try to keep the characters and the camera in movement so that interest tends to stay in one part of the screen. This also gives a fluidity which seems very necessary with the wide screen, especially when one is trying to establish an atmosphere of restlessness or tension. When you do cut, it is more essential than ever to cut on a piece of pretty definite action (which is, perhaps, reverting a little) in order to draw the audience's attention to that part of the screen.

This, of course, means that the director has to plan for the cut far more than in the case of the old screen size. He may have to tend to make the actors emphasise a little more in order to

direct the eye to the important action, in the same way that a stage producer has to lead his audience's eyes to a particular part of the stage. In the past it was possible to get away with a cut straight in from a wide angle to a narrower one. This can never be done on CinemaScope and the angle must be changed fairly considerably when coming in closer.

Naturally the sets must be bigger, more extras are needed, and there are a lot more headaches dodging telegraph poles, roads and houses. On the other hand large objects in the foreground can do a lot for you in bringing a shot to life. There is, of course, a far greater obligation on the part of the director to be inventive with background action.

As with all screens the big, wide one needs a feeling of movement and life; there is little room for the beautifully composed still. Backgrounds have to be interesting even to the point of being distracting. Roughly speaking, close backgrounds need a lot of detail, carefully designed sets, well thought out movement of extras and a careful arrangement of colour, while distant backgrounds need a magnificence and sweep that give them interest on their own. A very good example of this was "Bad Day at Black Rock," a film to which CinemaScope made a very great contribution.

In shooting CinemaScope it seems that first of all you have to go about the job very much as you would with the old screen, remembering the limitations (which is comparatively easy) and using your imagination to make the most of the advantages (which is considerably more difficult).

Robert Rossen when making "Alexander the Great" said reassuringly, "Don't take any notice of it. Treat it just like the normal screen."

Of course, that was over-simplifying it, but certainly Rossen didn't make too many concessions to CinemaScope. He shot pretty much as he had in his other pictures, but his instinct for

the kinema led him to fill the wide screen with colour and movement and interest. He chose locations with panoramic backgrounds that made even CinemaScope seem twice as wide.

Even if he had a set that would normally be built in a studio, provided it lent itself to having some sort of view (and Greek colonnades and Persian palaces usually do) he would put it on the top of a hill with a great sweep of plains and mountains behind that gave a breadth that was pure CinemaScope.

This process is big in conception and in potential. There is something about it of the early days of kinema when no subject was too big, no part of the world too inaccessible and no idea too fantastic. It has nothing to do with the boxy little comedies and the taut drawing-room dramas of the 'thirties when the close, brittle, wordy atmosphere of the theatre invaded the movies.

Imagination

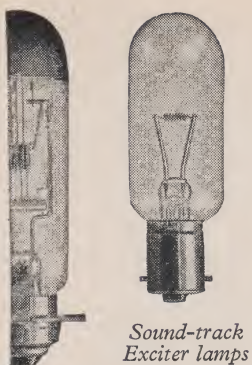
CinemaScope recalls the breadth and imagination of "Intolerance" and "Birth of a Nation" and UFA's production of "Siegfried." Flaherty should have had it, and Fairbanks and Eisenstein, and some of the great directors for their earlier masterpieces. Those who today *do* have it are taking the kinema back to every corner of the wide world.

I think that it must be admitted that CinemaScope takes away a lot of the techniques that have been carefully built up since the first days of kinema, plus many that were temporarily lost in the arly days of sound and won back again.

There are many arguments for and against, but there is no doubt that not only is CinemaScope making the kinema more spectacular but it is leading it back to the limitless worlds of imagination and fantasy that it knew 30 years ago.

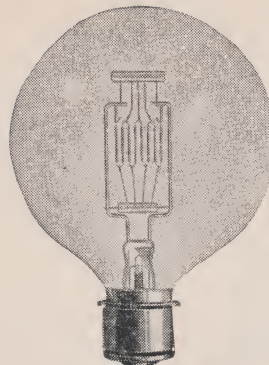


On the set for the Palace of Persepolis, one of the spectacular backgrounds in Robert Rossen's production of ALEXANDER THE GREAT, are: Robert Rossen (right) and Michael Forlong



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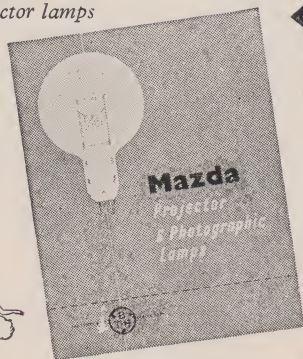


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WORKING IN CINEMASCOPE: *Art Direction by Tony Masters*BRING THE AUDIENCE
INTO THE STORY

WE are seeing so many new shapes of screens at the cinema these days that it is interesting to try to figure out which is the best one, and what makes it so.

For years we have been seeing films on screens of rather square proportions, and usually small as well, and I have always felt rather remote both from the actors and the story . . . felt somehow on the outside looking in, as isolated as I feel when viewing a painting at a picture gallery, never quite feeling that I am there and part of the story itself.

But at last I think we are breaking through this barrier and giving an audience the impression that they are living the story themselves, surrounding them with atmosphere and feeling. The wide screen and stereophonic sound are creating this illusion.

The very wide screen is the most natural shape for us to accept, for, in the ordinary way, our two eyes form a picture of similar proportions: wide and not very high. The wider and larger the screen the less conscious we are of a frame around it, that frame that gave us the impression of looking at a picture on a gallery wall. Once that is removed the illusion of being there is complete.

Designing for wide screen is very pleasant for the art director. The wide angle of the lens enables him to build a set which really will be seen in one piece and not just as so many corners and flats as in the past. It is, in fact, very nearly impossible not to show at least three quarters of the set in every shot.

When making a preliminary sketch of a set to show to the producer and director, I can now include the whole extent of the set and be pretty sure that it will look very much like my drawing when I finally see it on the screen. I can now plan a much more compact composition of the set as a whole, instead of trying to divide it up into several disjointed little sections to cope with the narrow angles of the old lenses.

The actual wide shape of CinemaScope can be used to great advantage to put over certain sequences, such as showing the interior of a room on the left of the screen and the passage outside that room on the right of the screen when simultaneous action is required in both. I have recently seen it used to show two adjoining railway carriages on left and right of screen with action taking place in both at the same time and people passing from one to the other. Naturally, the use of the screen in this way must be originated by the screenwriter.

In musicals its use is obvious, a singer on the right of screen, for instance, and a dance sequence on the left. Possibly another could be a person asleep on left of screen and his dream on right. Such effects are enormously important to the smooth flowing of a film and early liaison between art directors and directors or screenwriters is very helpful.

The film "The March Hare," on which I am working, is one that lends itself excellently to the wide shape of CinemaScope, as it is largely about racehorses and race-meetings in this country and Ireland, including such big meetings as the Derby and Ascot. The panoramic shots of horses racing across the entire screen are very impressive and the excitement is considerably heightened when one is able to cover the entire movement of a field of perhaps a score or horses, holding them all on the screen at once.

Most of the interior shots in this picture are what one might call one direction sets, that is to say, I can build the set to be seen mainly from one direction and not have to bother about reverse shots. But when one is on one set for a longer time it is nearly always necessary to build a four-

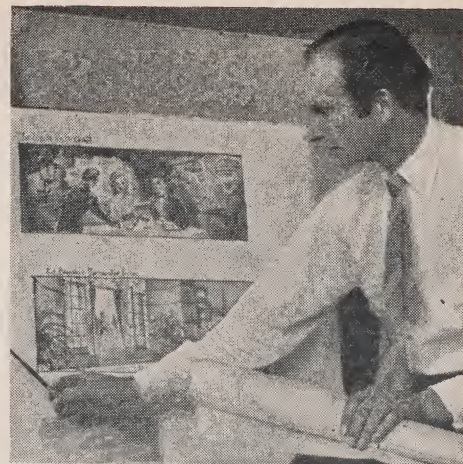
wall set, which is apt to limit the amount of shapes one would like to include.

However, with a one-direction shot in CinemaScope it is generally a good idea to build two foreground walls to flank the screen, and then beyond them to build the background of the set.

This basic shape, as may be noticed in some of the photographs of my sketches, seems to work very well. It makes a deep set and you get plenty of set value on the screen.

Being a deep set, the back part is liable to go out of focus unless the lens is stopped down; then, of course, more light is needed and to acquire this the two spaces at left and right of the set between the foreground walls and the background can be used for positioning lights to add to the amount of light.

Points that have to be remembered with CinemaScope are that, although the horizontal angle is much wider than it used to be, the vertical angle is less, which means that you see less floor and less height, so that various features of architecture that one might like to include in, say, an average size room should be below the 10 ft.

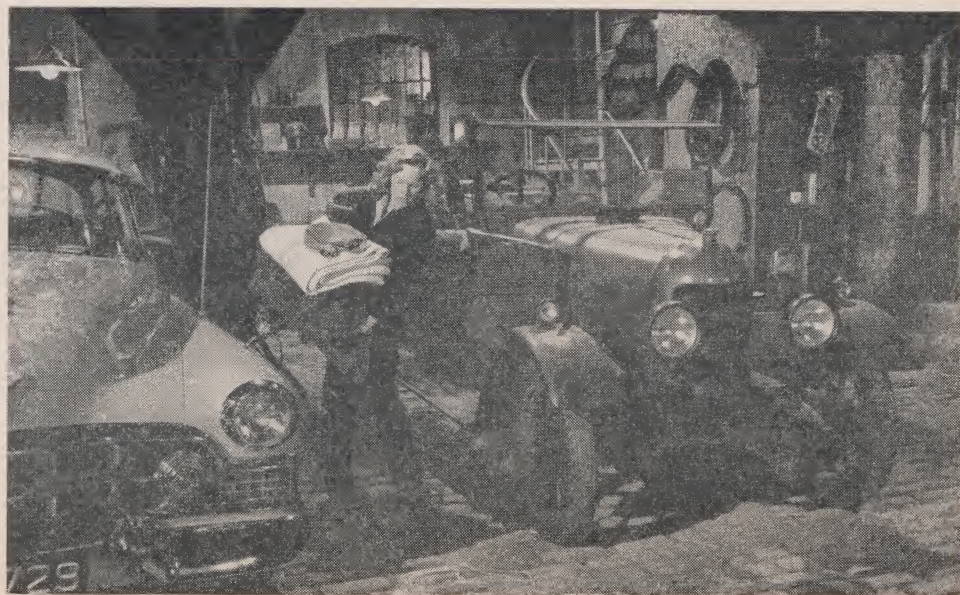
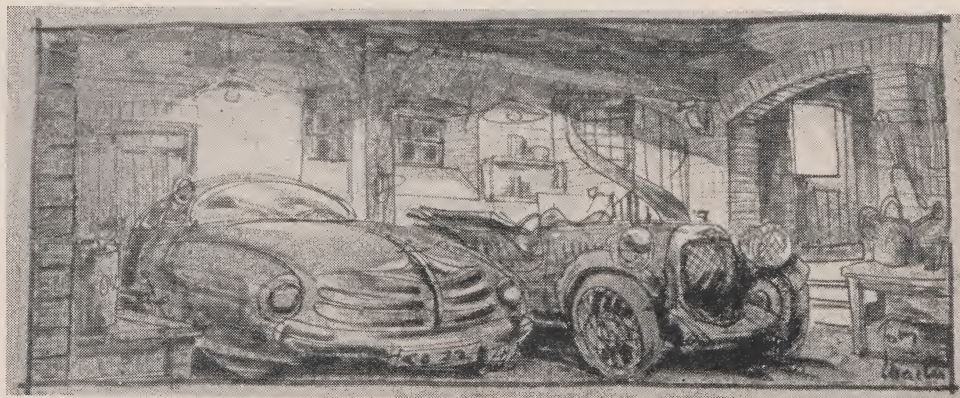


Art director Tony Masters with some of his sketches for *THE MARCH HARE*

mark, whereas before one used to build up to 14 feet and still sometimes see the ceiling!

"The March Hare" has given me quite a good range of subjects to cope with. Two exteriors of Irish mansions, for instance, some reproduction of Irish exterior countryside and a couple of inns. Also some English scenes, including a large hotel terrace in which CinemaScope gave me a chance to get quite a good amount of London buildings and sky for a backing.

This is the first time that I have designed for CinemaScope, but I find it immensely satisfying.



Above: original design for garage of Irish country house. Below: how it appears on the screen

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WORKING IN CINEMASCOPE: *Camera by Robert Krasker*

THE IDEAL MEDIUM FOR SPECTACLE

ROBERT KRASKER, who has just completed one of the most interesting jobs of his distinguished career as cinematographer on Robert Rossen's "Alexander the Great," has this to say about CinemaScope, in which the film biography of one of history's most famous characters was photographed:

"I find CinemaScope a wonderful medium, strides ahead of the normal sized screen and of the many other systems which have now come into being; and when the power of definition in the CinemaScope lens is finally perfected, I think it will be the complete answer to modern screen entertainment.

"Long for 3-D"

"CinemaScope represents the eye of the public. It takes them right into the picture, and I long for the day when we shall be able to use 3-D photography in CinemaScope proportions.

"CinemaScope was, of course, ideal for the filming 'Alexander the Great' in Spain. For interiors director Robert Rossen was able to maintain a complete co-ordination between the set designer, Andre Andrejew, and myself so that all the sets representing the pre-Christian Palace of Pella were designed especially to cater for the shape and range of the CinemaScope lens, result-

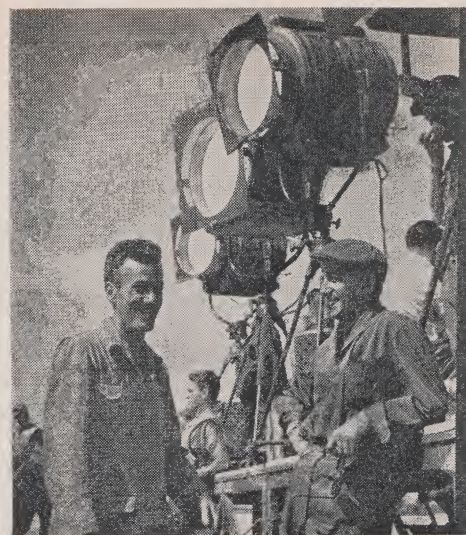
ing in an infinity of depth of a most impressive quality.

"Again, on location over the huge stretches of Spanish countryside, which were used for the exterior scenes, CinemaScope proved the ideal medium for obtaining the utmost value for the many scenes of spectacle and action, including three full-scale battles.

"But it is not only in spectacle that this medium comes into its own. In 'Alexander the Great,' as in his other screen successes, such as 'Body and Soul' and 'All the King's Men,' Robert Rossen tends to use an unusually high proportion of close-ups for getting right under the skin of his characters.

"Although this might appear a strange technique for the huge CinemaScope screen, Rossen's almost startling magnification of character allied to lightning-quick cuts back to the main scene have produced very pleasing and favourable results.

"Another of Robert Rossen's bold and enterprising methods of film making is to build interior settings wherever possible in their own natural surroundings in the open air. Naturally, on a subject such as 'Alexander the Great,' pillars in many cases took the place of walls, and with the all-embracing lens of the CinemaScope camera I was able to take full advantage of the



Robert Krasker and his chief electrician Bruno Pasqualini on ALEXANDER THE GREAT

magnificent background panorama of Spanish landscape."

Australian born Robert Krasker is widely recognised as one of the world's top lighting cameramen, particularly in the field of colour photography. His work has won him many leading awards, including a Hollywood Oscar for "The Third Man." His many other contributions to the industry include "Henry V," "Odd Man Out," "State Secret" and "Romeo and Juliet."

A New Debie Camera for CinemaScope Filming

A NEW model of the Debie Super-Parvo camera, adapted to working in the new techniques, has just arrived in this country, and has been demonstrated to British cameramen by Mr. Lovat Cave-Chinn, of Cinetech, and M. C. Gregory, Debie engineer.

Chief feature of the design is the interchangeable shutter and lens unit. The normal fitting will, of course, accommodate lenses down to the 18-mm. Angénieux wide-angle lens. But the increased size of the CinemaScope frame necessitates a larger shutter, and since the mirror shutter is at an angle of 45 deg., this increases the minimum back-focus that can be accommodated. The anamorphic unit will therefore accommodate lenses down to 48-mm.—which in terms of width of field is equivalent to 24-mm. on a normal frame.

The shutter units interchange by unscrewing a few screws. Lenses, in standard Parvo mounts, are interchangeable in either shutter unit, and the focusing scale is correct for any lens and either shutter unit. Alongside the focusing scale at the back of the camera is the iris scale, marked in *f* and *T* values.

French System

The anamorphic system demonstrated with the camera is the French-made Satec Dyalagonal, in which the backing lens and anamorphic form a single unit. The movement of the two sections is coupled together, so that a single movement focuses both—the problem of the focus-puller needing to follow two scales and to use both hands is thus eliminated.

The Parvo look-through system becomes of greater value than ever with an anamorphic lens.

By a simple adjustment the picture can be seen either as it appears on the film, in 4 x 3 format, or in full unsqueezed proportions. With the camera running, it is possible to see the extreme edges of the wide picture, sharply defined, and to fix the limits of the field with exactitude. Even



Debie Super-Parvo camera fitted with 1:2.55 French-made anamorphic lens and mask box

with the lens stopped down, the picture through the finder is still quite bright.

In order to provide the increased standard of definition necessary with CinemaScope, and to allow for the larger lens apertures needed for colour, the gate has been re-designed, with a new type pressure pad which lifts when the film is in motion. The register pins can be interchanged for different film stocks.

The second major point of difference in the new camera is the addition of a shutter fade-out. If fades are made in the camera, it may well be that a duping process may be avoided, and therefore the shutter fade-out is back in favour.

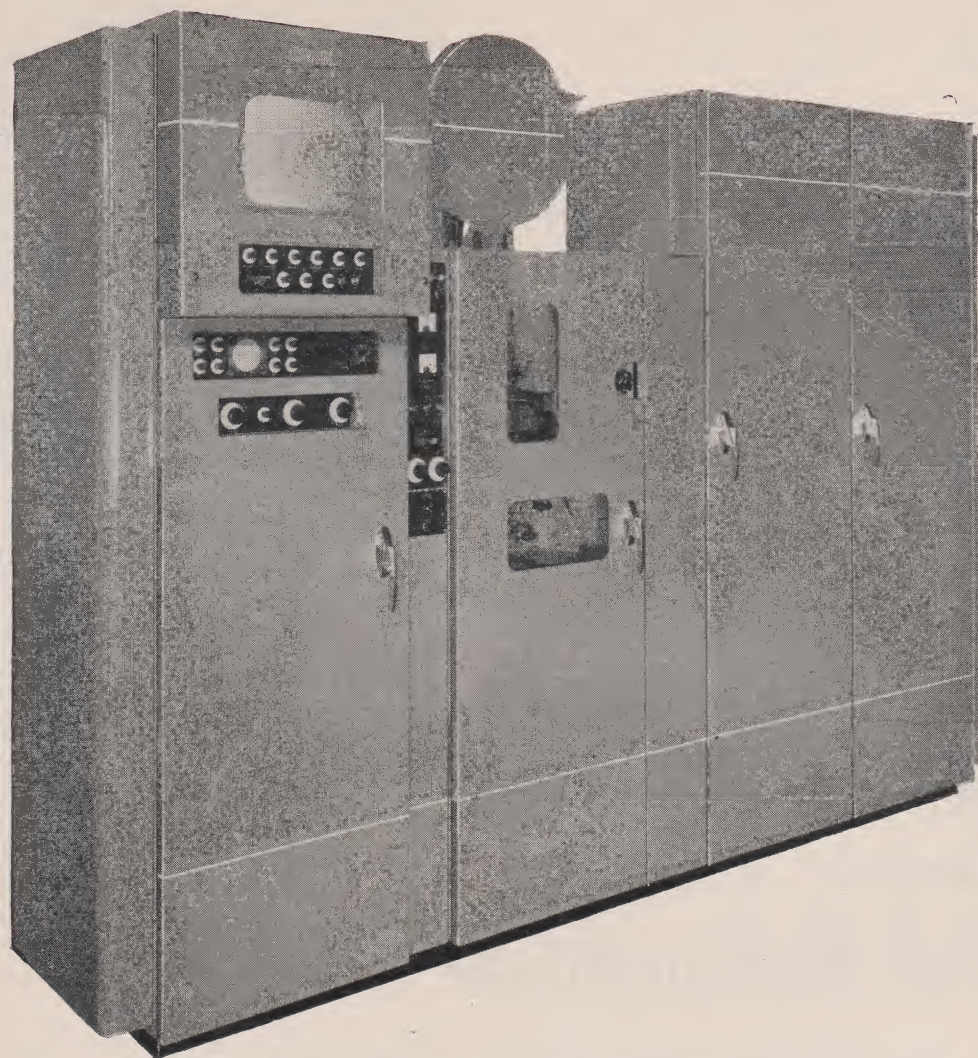
In the Super-Parvo the shutter opening is adjusted from 0 deg. to 180 deg. by means of a knob on the left-hand side of the camera. A geared fade is not provided, but thanks to the scale a fade or dissolve of any length can be achieved (dissolves can be effected as well as fades, since the camera will run backwards).

Silent Running

A third feature of the new camera is its remarkable silence. Running without film it is literally impossible to hear it in the quietest room—one has to place one's ear to the case to hear a low hum. With film the noise level is stated to be very little higher. A factor in achieving this degree of silence is that the sprockets and the intermittent motion components are nylon.

The large mask box seen in the photograph carries interchangeable masks which just fit the picture size for lenses of different foci.

R. H. Cricks



Cinema-Television Limited, manufacturers of high grade television equipment, are pleased to announce that 'Cintel' Flying Spot Telecines for the transmission of 35mm film have been chosen by the Independent Television Authority for their new Beulah Hill Station. Remotely controlled twin channels have been installed capable of providing continuous film programmes or quality test transmissions.

Similar equipment is to be supplied to some of the Programme Contractors.

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INDEPENDENT TELEVISION

Present and Future Policy on Development

by BERNARD SENDALL, deputy-director, ITA

SEPTEMBER 22 saw the culmination of a year's intense preparatory activity by the Independent Television Authority. When it was first set up it had three main jobs to tackle. It had to plan and begin to build a system of television transmitters which, if enough frequencies were made available, would eventually give nation-wide coverage.

It had to decide on what basis it was going to appoint the companies who would supply the programmes for transmission over its stations.

It had also, of course, to settle the rules, in so far as they were not explicitly set out in the Television Act, which would govern the operation of the system. The main rules are now pretty well known and I do not propose to recite them in this article.

Under the Television Act the ITA has to provide television services for as much of the country as it can. During the first phase of our development, which will be completed by the end of 1956, we shall erect stations covering the four most densely populated regions—London, the Midlands, and the Lancashire and Yorkshire areas. We originally hoped to cover Lancashire and Yorkshire from one station centrally situated on the Pennines, but this proved impracticable for technical reasons and we now plan to erect two stations, one on each side of the Pennines.

The first station to have gone into service—that at Croydon—covers a population of 1½ million or more and has a range of at least 50 miles to the north, west and east, but rather less to the south because of the screening effect of the North Downs. At present the station is operating with an effective radiated power of 60 kW, but this may be doubled around the end of the year; and this increase in power should mean an extension of the range and an even better picture for those people living within the present area of coverage.

The next station to go into operation will be near Lichfield and will cover the midlands from Shrewsbury in the west to Grantham and Oakham in the east, and from Bakewell and Chesterfield in the north to Gloucester and Cheltenham in the south.

6,000,000 Coverage

We confidently expect it to go on the air in January or February next year. Its effective radiated power when transmissions begin will be over 100 kW., but this may be increased later to 200 kW. or more and so give an even greater coverage. The population covered by the station should exceed 6,000,000. Work is progressing well and the onset of winter weather, the bogy of all construction work in the exposed parts of the country where television stations sometimes have to be built, is not expected to delay its opening.

The other station on which work has begun is that at Rivington Moor near Bolton in Lancashire which we are aiming to have on the air towards the end of next spring. Rivington Moor will cover an area from Barrow-in-Furness in the north to Stoke-on-Trent, Crewe and Wrexham in the south, and stretching as far as Colwyn Bay and Llandudno in the west. The number of people living within the coverage area is estimated to exceed 7,000,000. The station will begin to operate with an effective radiated power of 100 kW, which may be increased later to 200 kW.

The site for the station in the Yorkshire area has not yet been chosen, although the present indications are that a site in the Wakefield-Barnsley area would be the most suitable.

Although it is our aim that this station should be broadcasting well before the end of next year,

the date of its opening and the authority's future engineering development generally depend upon how soon further frequencies can be allocated to us by the Postmaster-General.

A station in Yorkshire could not be opened if it had to operate on either of the two frequencies we are so far permitted to use, as its transmissions would cause interference either with those from Rivington Moor or with those from Lichfield.

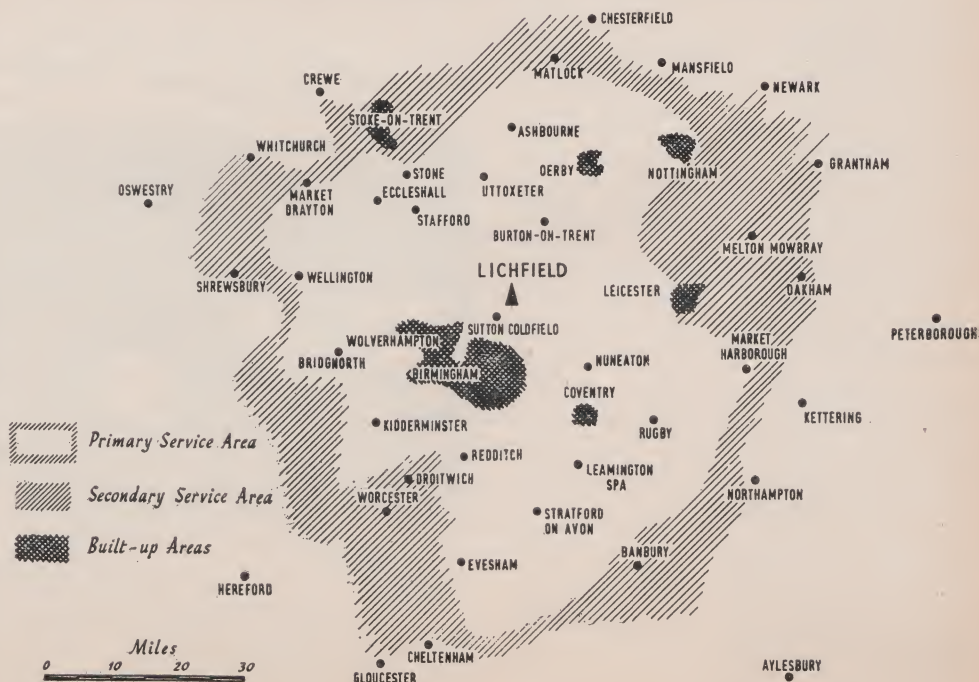
All transmitting stations so far envisaged by the authority will operate in Band III. This band contains eight channels which can be used for television broadcasting, but so far only two of them have been made available to us. The remaining six are at present being used for purposes other than television although two of them are going to be allocated to us eventually.

Future Plans

The ultimate disposal of the other four is still uncertain and this uncertainty is necessarily reflected in any forecast of our future plans for development. What we should like to do would be to have some 20 stations or more operating by 1964 when the authority's life under the present Television Act comes to an end.

In 1957 and 1958 we think it may be possible, frequencies permitting, to open three stations each year and after that the rate may drop to two a year. If we carry out this rate of development the nine or ten main areas of densest population would be receiving our service by 1959 and well over four-fifths of the population would be covered. By then, too, there could possibly be a second ITA programme in one or more areas.

As is now well known, there are four pro-



Estimated area of coverage of the Lichfield ITA station, expected to go on the air early in 1956

THESE ARE THE PROGRAMME CONTRACTORS

ASSOCIATED BRITISH CINEMAS
(Television), LTD., Pathé House, 133-
135, Oxford Street, London, W.1. Ger.
4314. Transmission: Birmingham and
Manchester Saturday and Sunday.

ASSOCIATED BROADCASTING CO., LTD., Television House, Kingsway, London, W.C.2. CHAncery 4488. Transmission: London, Saturday and Sunday; Birmingham, Monday to Friday.

ASSOCIATED REDIFFUSION, LTD.,
Television House, Kingsway, London,
W.C.2. HOLborn 7888. Transmission:
London, Monday to Friday.

GRANADA TV NETWORK, LTD.,
36, Golden Square, London, W.1.
GERrard 3554. Transmission: Man-
chester. Monday to Friday.

gramme contractors at present: Associated-Rediffusion, Associated Broadcasting Company, Granada TV Network and Associated British Cinemas (Television).

Before dealing with the background to their selection, it would be as well if I explained very briefly the authority's responsibility as regards programmes. The most important point to make is, perhaps, that the ITA will not, save in exceptional circumstances, arrange and produce programmes itself. That is entirely the job of the programme companies, who will finance their operations wholly out of advertising revenue.

The second is that while we have definite responsibilities under the Television Act for programme standards and balance, we do not see ourselves as censors. Nor are we simply referees to see that the Act is observed. The authority's task is first to introduce and then to

continued on page xxv

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equally successful.

In Nine Months TV Transforms Wembley Studios

IN less than nine months the old Wembley Film Studios have been transformed into the Wembley Television Studio Centre, headquarters for the ITA programme-making activities of Associated-Rediffusion, Ltd.

Only last January work was still in progress at the old Wembley on the film "The Ship That Died of Shame," but by September 22, the new Wembley was ready for the start of commercial television.

In that comparatively short period the original building has been virtually demolished, one large stage has been converted into four (which are, incidentally, about half as high again as the original), with their complementary multiplicity of control rooms and electronic equipment, involving the installation of close on 20 miles of sound, vision and control cables.

What can best be described as the "technical area" is partly a two and partly a three-storey structure within the main building. On the first floor are the operational control rooms for the stages, and on the second floor is the master control room and the remote control of the lighting equipment. The telecine room is a separate building, but immediately adjacent.

Floor Accommodation

Apart from the studios themselves, the ground floor is occupied by viewing rooms, camera and lighting control rooms, technical stores and workshops. First floor accommodation includes further control rooms and announcer's quarters.

The four stages so far completed (a fifth is planned for a later date) are rather smaller in superficial area than is normal in a film studio, and one, No. 3, is really no more than an insert stage.

All, however, are equipped with spot-rails and the flooring is of a special hard grade of rubber, which, it is hoped, will obviate the dangers of buckling and consequent bumping during movement by cranes and dollies.

As it is common for a television studio to be

Fluorescent lighting and Marconi TV cameras on the floor of studio 2 at the Wembley TV centre



made more acoustically "live" than the equivalent film studio, a large area of the original acoustic treatment of the walls has been covered by perforated hardboard.

An innovation that might well commend itself to film studios is the addition of visitors' galleries. These glass-fronted compartments provide an adequate view of what is happening on the stages, but are so well sound-proofed that it will be possible to fit them with low-level amplifiers so that onlookers may hear as well as see what is going on.

Such an arrangement could be a boon to harassed film directors, especially those allergic to sightseers while they are working!

Marconi Mark III cameras, with 4½ in. pick-up tubes are being used for studio operations, and similar cameras, but with 3 in. tubes are employed on outside broadcast work, for which there are two magnificently equipped self-contained vans that will, when necessary, have a micro-wave link with the studio. Altogether 21 cameras will be in operation or on call when programmes are going out.

The vision-mixers are of the Marconi relay-operated type, which handle eight inputs. All the sound-control equipment has been supplied by Marconi's, with optical groove-locator turntables that allow the pick-up to be dropped on the precise

required point on the record by an optical plotting system.

The telecine apparatus, made by EMI, is of the 16- or 35-mm. "flying spot" type, and a control system, claimed as unique in this country, has been devised so that the machines (once they have been loaded) can be operated from a remote position.

In addition, there are some RCA Vidicon apparatus similarly available for remote control. In this equipment, the projectors throw their outputs on to a small camera, via an optical multiplexing unit. It enables miniature slides and small opaques to be shown rather after the fashion of the epidiascope.

The master control equipment supplied by Marconi's provides for the simultaneous switching of sound and vision from eight input channels to two transmission channels, with adequate pre-viewing facilities. Two monoscope cameras provide the setting-up signals.

Lighting Equipment

Of particular interest is the fully remote-controlled lighting equipment supplied by Strand Electric. The control console, a remarkably compact piece of apparatus, allows the whole of the studio lighting set-ups and changes to be operated by one man.

Lighting plans are pre-set and single buttons on the console control a maximum of 10 lamps each, so that changes are achieved with the great flexibility and almost infinite variety required for the televising of continuous live shows.

Dimming is also dealt with from the same console, again on a pre-set system. Lamps (with the exception, of course, of the fluorescents) can be dimmed either individually or in combinations on an infinitely variable period change ranging from 2 secs. to 45 secs.

The control also has a "memory," which means that lighting plans can be repeated as required.

Because of the sensitivity of the Image Orthicon cameras less lighting can be used than is common in film studios. The lamps themselves are mainly Mole-Richardson incandescents. There are, also, at present in use a number of banks of fluorescents, but it is planned to eliminate these as soon as possible because their narrow spectrum is inclined to give a "noisy" picture.

As the studio is being used for a combination of film and live TV, conventional cameras are necessary as well. To date, most of the film work has been shot on Cameflex, but this is to be supplemented by Mitchells.

Other equipment includes Vinten Pathfinders, Mole-Richardson and Debie dollies and M-R booms.

The programmes from the studio go by Post Office land lines to Associated Rediffusions headquarters at Television House, Kingsway, and thence to the ITA transmitter at Croydon.



Master control room at Wembley where filmed advertisements are inserted between programmes emanating from the telecine room which is equipped with EMI and RCA Vidicon apparatus

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and
Laurence Harvey.
Director:
Robert Hamer.
Lighting Cameraman:
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Produced by
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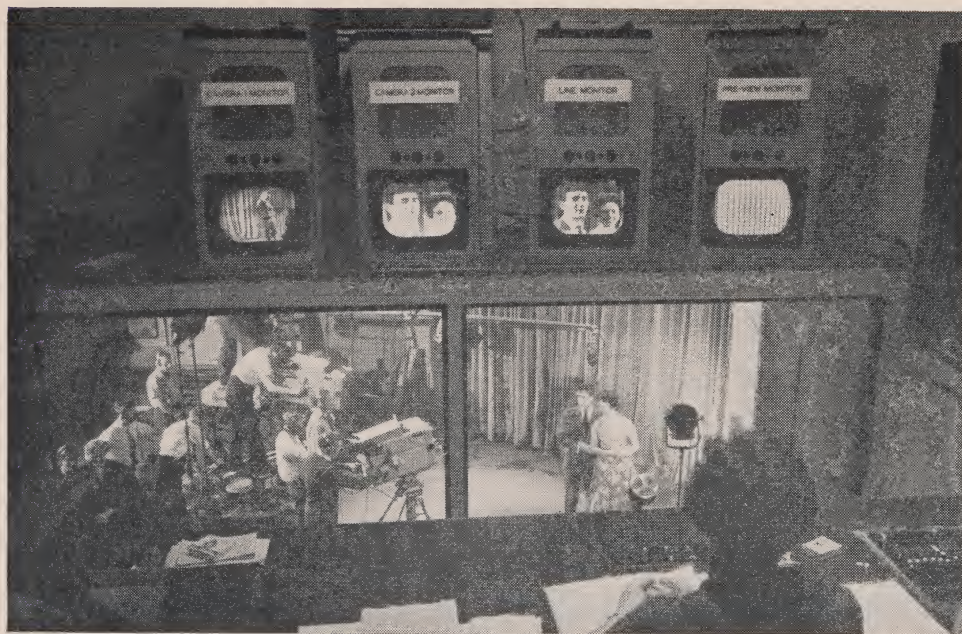
Production Services (Radio and Television) Ltd. present
"The Adventures of the Scarlet Pimpernel".
Starring: Marius Goring. Executive Producer: Harry Alan
Towers. Director: David MacDonald. Producers: Dennis
Vance, David MacDonald, Marius Goring. Lighting
Cameraman: Lionel Banes. An Associated-Rediffusion Ltd.
series commencing 5th October, 1955.

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Sapphire Films Ltd. present
"The Adventures of Robin Hood".
Starring: Richard Greene and Bernadette O'Farrell.
Producer: Hanna C. Weinstein. Director: Ralph
Smart. Lighting Cameraman: Gerald Gibbs. An
Associated Broadcasting Co. Ltd. series commencing
25th September, 1955.



Trainees receiving instruction at the A-R school seen from the control room

Training Technicians in TV's Alphabet

WHO are the technicians who will be putting out the first transmissions of independent television? Where have they come from?

Associated Rediffusion got down to the problem of making (rather than finding) their own technicians with a full-scale training course under the guidance of Mr. David Boisseau, head of training.

In this a hundred out of the 4,000 young people, some with previous film, BBC or show business experience, but many with none—who had written to A-R for jobs in TV were given an opportunity to learn and prove their talent.

Those who had ambitions to be writers, directors, producers, cameramen, vision-mixers and so on were taught to apply the techniques to other youngsters auditioning as artistes.

Hard practical work was mingled with lectures by experts of the calibre of Mr. Peter Cotes, senior drama producer, Miss Mary Hill, head of women's programmes, Mr. Michael Yates, head of design, Mr. Stephen McCormack, head of special events, Mr. Wally Peterson, director, and Mr. Duncan Ross, documentary writer.

Under guidance much of the time, the trainees

were also set to use their own initiative when given an idea for a programme, for example, and told to devise it in every detail.

On monitor sets in the control room of the training studio, faults and technical errors were watched by the instructors and commented on at once to trainee directors and cameramen listening on their headphones.

The avowed aim of Mr. Boisseau is not to turn amateurs into experts—an impossible task in any case—but to give a basic grounding in production techniques to junior technicians who will work under experienced directors and technical staff until they can find their own places and take their turn to offer their own ideas.

All trainees had an equal chance to learn, but no-one could expect even the most expert tutor, like chief lighting cameraman Geoff Rimmer, to pass on the benefit of years of experience to beginners in a short and intensive course.

Does A-R consider that the course has paid off? Indeed it does. Out of the talented one hundred, several have already shown themselves outstandingly suited to creative television work.

REPUBLIC ADOPT CINEPANORAMIC ANAMORPHIC

DETAILS of Republic tests successfully carried out in the Republic studios on Cinepanoramic lenses are contained in a statement by Mr. Daniel J. Bloomberg.

In his statement to the company's sales managers and foreign representatives, Mr. Bloomberg (Republic director of research and engineering) said:

"The first Cinepanoramic test lens sent to the USA was received at Republic studios in February of this year. Preliminary tests were made with a temporary adaptor on one of the studios' NC Mitchell cameras and the results indicated that this Cinepanoramic lens exhibited very promising characteristics.

Exceptional Resolution

"Qualitative tests were made and the data secured disclosed that the lens had good distortion characteristics and exceptional resolution. Resolution to a layman can be considered in terms of lack of graininess and improvement in definition.

"In order to make the Cinepanoramic lens practical for use on production it was necessary to design and build an adaptor that would control simultaneously the remote focusing of the Cinepanoramic lens and the Mitchell camera lens.

"This type of control device was not attempted by any of the other studios in adopting anamorphic lenses to existing cameras, and as a result it was necessary for two camera assistants to individually focus the anamorphic lens and the standard Mitchell back lens.

Further Improvement

"Following the successful results of the first Cinepanoramic test lens, two new Cinepanoramic lenses were ordered and received in June, 1955. Qualitative tests were again made and characteristics of these newer lenses showed further improvement over the original test lens. Film tests were photographed of both interior and exterior sets in colour and black and white, prints of which were viewed and the quality of the results substantiated the theoretical data.

"The next step, of course, was to make 'de-squeezed' test prints so that release prints could be made available for the remaining small houses that do not have CinemaScope installations. These 'de-squeezed' tests have been viewed and found to be satisfactory."



TV camera instructor, Don Gale, demonstrates to trainee cameramen Steve Minchin and Derek Niema



Sound and vision mixing, trainee Bridget Booth and trainee director Pat Bennett under instruction from David Boisseau

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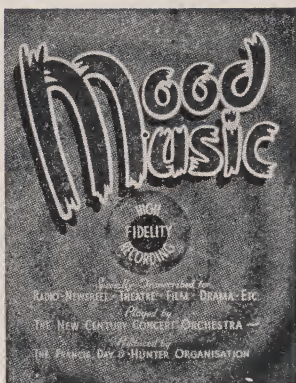
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STUDIO PRODUCTION FACILITIES FOR TELEVISION FILMING

NOW that commercial TV has made its debut we can take stock of some of the studio facilities, past achievements and future plans that will help nurture the new-born infant in the difficult days ahead.

To-day information on this subject is forthcoming quite readily—a contrast to pre-commercial TV when competitors were wary of letting each other know what they were doing.

The scramble for space seems to be settling down; space is being found somewhere and somehow.

J. Arthur Rank Screen Services has live television facilities, including a fully-equipped TV studio at the Gaumont State theatre, Kilburn, mobile large screen TV apparatus, and facilities for outside broadcast work.

TV producer Mr. Eric Fawcett has been in command of the live television unit, engaged for the past few months in closed circuit work of various kinds, including the National Radio Show—at which the unit was responsible for producing more or less continuous programmes throughout the exhibition.

The unit is currently entering the television field as a sub-contractor to existing broadcasting organisations: its first three programmes were broadcast over the BBC Service from the Nottingham Radio Show, during September 19-24 week.

Says a J. Arthur Rank Screen Services official: "We understand that it is the first time that any organisation has been commissioned by the BBC to produce a broadcast for them on their television service."

Fully Occupied

Facilities? One sound stage, two cutting rooms and two camera teams are fully occupied at Pinewood producing TV commercials for a limited number of clients. A large number of films has been delivered to these clients. These were in readiness for ITA's first day of transmission.

J. Arthur Rank Screen Services has concentrated on producing high-grade films, complementary to the films produced for screen advertising and documentary purposes.

Pearl and Dean (Productions), Ltd., has been in full production at Southall Studios for some time past making live-action commercials.

At these studios the company has three stages full equipped for sound; the output potential is two one-minute commercials per stage per day.

In the new animation studios at 38, Dover Street, three minutes a week of cartoon film are being produced—probably the highest output in Europe. One and a quarter minutes of this is for television, three-quarters for cinema advertising, and one minute for the American market.

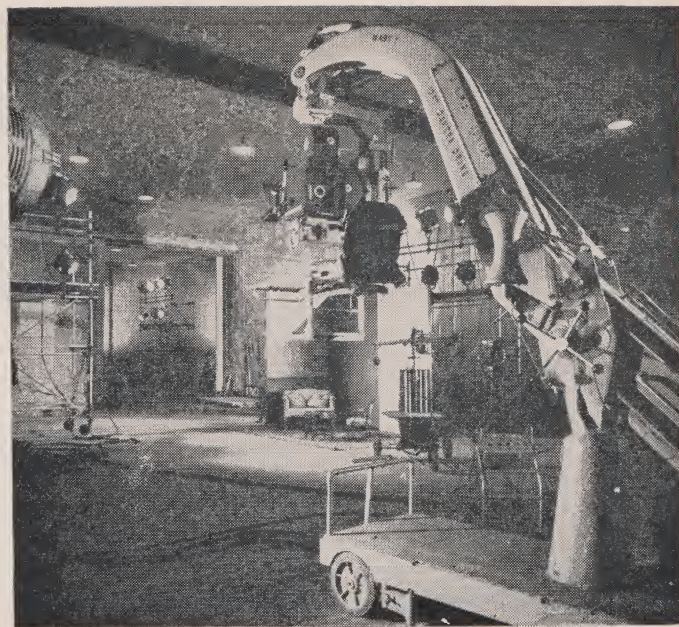
Through the company's associate producer, Joop Geesink's Dollywood Studios, a minute a week of puppetry for cinema and television is being produced. And there is a model animation studio which is producing half-a-minute of film for television weekly.

Since 1938 **Selwyn Films** has been producers of documentary films for industrial, educational and entertainment purposes, and, under the direction of Mr. C. R. Radley, the company is able to offer full production facilities both for studio and location.

A special sound recording subsidiary, to handle sound recordings for their own films and other specialised film producers has been formed. This is **Lexham Sound Co.**, under the direction of Mr. R. Fraser Hill, and special magnetic recorders have been built.

This associate offers facilities for the recording of commentaries, etc. It is claimed that the economy ensured by the pre-editing service—all recordings are pre-edited before the sound is

Equipment on one of the two Pinewood stages now used by Screen Audiences



transferred to film—can produce a saving of 100 per cent. in film stock, and processing costs are normal.

RCA Photophone, Ltd., has assisted in the design and components of the recorders, and normally all magnetic recordings are transferred to film at the studios.

Selwyn Films, in offering full production facilities, will suggest locations as required, undertake any type of research and generally provide all the essentials to production.

The two companies are part of **Radiovision (Westminster), Ltd.**, which co-ordinates the activities of specialist producing companies in particular relation to commercial TV, and another company, **Primrose Productions**, is currently experimenting in all forms of animation—from cell to animated cut-out titling.

Commercial shorts have already been produced for Wessex Fireworks, Ekco Radio, Curry bicycles and Bear Brand nylons. The emphasis is on new and more economical methods of animation control.

Besides its Regent's Park Studios, **Primrose Productions** also has two animation studios in New Barnet, where they have just finished a Lotte Reiniger silhouette film in colour, "Jack and the Beanstalk."

Enough for a Year

National Screen Service, Ltd., has already made a series of commercials for Oxo, featuring Harry Corbett and Sooty, and sufficient has been produced for a weekly showing for the whole of the first year of commercial TV.

Production centre is at 15 Wadsworth Road, Perivale, Greenford, Middlesex: Mr. Arnold Williams is managing director and Mr. Donald Smith is in charge of television and special production.

Facilities at Soho Square include recording studios, film, disc or tape; sound stage 60ft. by 25ft., and silent stage 50ft. by 50ft. There is another silent stage 30ft. by 18ft., a viewing theatre, cutting-rooms, production office, stills, and music can be written, orchestrated and recorded.

The mobile unit, based on Soho Square, has a motor vehicle, seating 20, with camera unit (sound or silent) and recording and lighting equipment can be carried as required.

At Wadsworth Road there is a silent stage 70ft. by 25ft., cutting rooms, and art department (cartoon and animation), camera department (animator cameras, optical printers), and full laboratory service, including opticals and special effects.

While the full service of technical, documentary, advertising and entertainment films continues, production can be entered into on TV commercials in direct sound, live action, animation—

or a combination of all three. A large number has already been made, including the first TV commercials in colour, and special colour TV test films for radio manufacturers have been made.

Film Producers Guild has not yet entered the field of film production for commercial TV programmes, although some of their commercial and industrial films are expected to be shown.

Guild Television Service, Ltd., handles all the organisation's advertising films for commercial TV, and will be concerned with any programme material which is undertaken. At present Guild Television is concerned with 70 advertising films, ranging from 15 seconds to two minutes each, the majority being one minute.

These films use live action, cartoon, Photan, Rotoscope, models and puppetry. For live action, Guild Television have used—and will continue to use—Merton Park Studios, and have used the Larkins Studio for cartoon work.

New Studios

New studios at Exchange Court will, however, handle everything, including live action. These studios are well equipped to cover most facets of TV filming.

The number of agencies for which Guild Television is at present working is about 15, including J. Walter Thompson, Mather and Crowther, W. S. Crawford, Immedia, Erwin Wasey, and Rumble, Crowther and Nicholas. A wide range of products is covered.

Anvil Films, Ltd., in association with **Star Sound Studios, Ltd.**, operating from Beaconsfield Studios and Rodmorton Mews, is actively engaged in producing TV commercial films for several important advertising agencies.

The facilities available include a fully-equipped recording and dubbing theatre for magnetic and optical sound; 35-mm. and 16-mm. film production (studio and location); mobile synchronous tape recording; 35-mm. and 16-mm. telecine; closed-circuit television; radio theatre, with audience accommodation of 450; tele-stills service; complete facilities for the production of 35-mm. or 16-mm. TV commercials and programme films.

Random Film Productions, Ltd., is making, for commercial television, a series called "Dis-covering Britain," with John Betjeman.

This is a series of films made for Shell-Mex and BP, Ltd., advertising Shell petrol, and the films are intended to show England's little-known and historic places.

A company formed for the purpose of making advertising magazines is **Advertising Features, Ltd.**, and it is responsible for the transmission of

continued on page xix

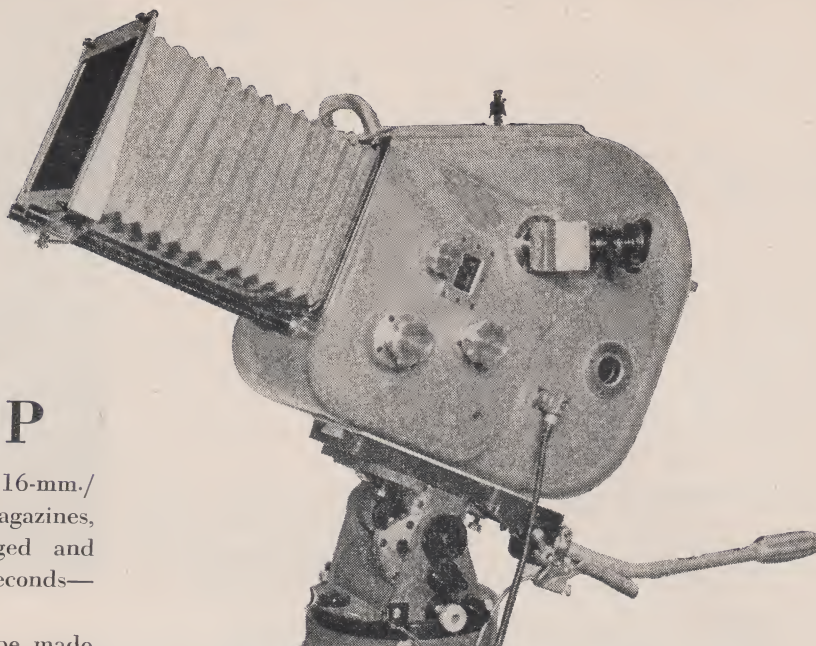


For silent running — the

CAMEFLEX BLIMP

External controls. Weight, complete with 16-mm./35-mm. camera, lenses, loaded 400-ft. magazines, approximately 90 lbs. Magazines exchanged and camera ready again for filming in a few seconds—no threading needed.

New electronic system permits TV films to be made with "live" techniques, and at the same shooting rate as live transmission.



Manufactured under Coutant-Mathot patents by
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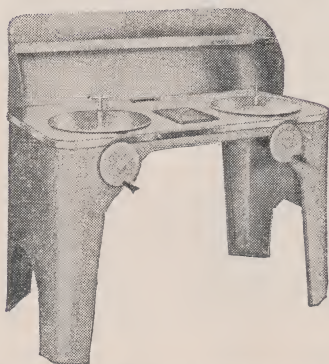
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remote-controlled, pre-fabricated rocking rostrums as used in "The Cruel Sea," "Sound Barrier," "Moby Dick," "Passage Home," "Above Us the Waves," etc., also film effects.

**Engineering Plant and Constructional
Manufacturers and Consultants**

STUDIO PRODUCTION FACILITIES FOR TV

continued from page xvii

a live shopping magazine called "Home—with Joy Shelton."

A series of filmed shopping magazines, "Going Shopping with Elizabeth Allan," is being prepared.

Facilities offered by the **Merlin Film Co., Ltd.**, Clapham Park Studios, are extensive but inconclusive at the moment.

There is a full production company prepared to undertake TV commercials, programme material and documentary films, and a stage, 60ft. by 45ft. is expected to be ready for occupation by March 1.

This stage will be offered to producers at competitive rates when not in use on the company's own productions.

There is also available 35-mm. magnetic recording on mobile sound truck—ready by the end of next month.

Dubbing, recording, commentary, disc cutting, transfer and preview theatre, and there are five daylight cutting rooms for producers. These rooms, however, are at present occupied by Future Productions (Associated Rediffusion, Ltd.) under contract until the end of 1955.

Stewart Films, of Malvern and London, has achieved a number of documentary film successes; two of their films were recently screened at the Edinburgh Film Festival.

Mr. John R. F. Stewart, executive producer, has been on the staff of BBC television. The company has already produced a number of advertising and programme films for commercial TV; some of these, involving exteriors, make use of the scenery of Malvern.

Low Overheads

Working outside London, claims the company, means low overheads. "Usually we can quote from 25 to 30 per cent. less than top-ranking London units. Low overheads, no waste, careful planning are the answers."

But close contact with London is maintained through Kays Studio, Carlton Hill, where there are cutting rooms, projection sound recording, and studio facilities available.

The National Film Agency (Stott and Barrow, Ltd.), based on Manchester, is at present shooting "Sportsview" for the BBC, and covering the North of England for Independent Television News.

The recording studios are at 351 Great Western Street, Manchester. In production direct 16-mm. and 35-mm., both lip synch. and post synch., can be used. There are all-live action, and complete animation teams for diagram, lettering, cartoons, and high-speed time lapse and high magnification equipment.

Recording on both 16-mm. and 35-mm. for both the agency's own and clients' films is undertaken.

The agency also specialises in colour, and can transcribe from disc, tape or strip to 16-mm. or 35-mm. "We have interlock tape (not pulse synch.), but interlock control as used in normal studio practice," says an official.

There are theatres with all facilities and double-head viewing, cutting rooms and dubbing facilities. Foreign languages are a speciality.

Rayant Pictures, Ltd., has been in a new administrative headquarters, 11 St. James's Place, SW1, for the past six months, and alterations to the building to allow for the housing of part of the associate animation company, Eagle Studio, Ltd., are almost complete.

A long lease of Bushey studios, which have re-equipped entirely with new Newall camera equipment, RCA sound, and far-reaching alterations to the cutting-room equipment, artistes' dressing-rooms, make-up and hairdressing rooms.

A new theatre is being built there, and a second small stage is also being built.

Then there will be two stages, one 66ft. by 33ft. and one 50ft. by 25ft.

Details of the equipment at Bushey include: RCA photographic push-pull recording channel, including Mole-Richardson perambulator microphone boom; Leevers Rich portable synchro-pulse magnetic tape recorder, with cathode-ray playback equipment.

A complete (1955) Newall 35-mm. camera

equipment with Moy geared-head, and latest type Gaumont Kalee velocitator and rolling legs, an additional Newman Sinclair camera, a Vinten Pathfinder dolly, and a full range of Mole-Richardson incandescent and arc lighting is included.

Rayant also has a comprehensive range of facilities for artistes and technicians at Bushey.

Eagle Studio, Ltd., is under the technical direction of Mr. L. A. d'Arcy Pearce, and operates one of the most advanced Bell Mitchell rostrum camera equipments in the industry, and there is an extensive film library—Rayant Film Library—which is available to all clients working in film or TV.

Says Mr. Anthony Gilkinson, Rayant's managing director: "We are now in a position to offer a complete continuous service covering all stages of production, except laboratory processing."

Eagle Studio is already working on animation and special effects work for a large number of major industrial and advertising clients, and Rayant Pictures is engaged in filmed commercials—and some theatrical public relations films—at Bushey.

Bowie, Margutti and Co., Ltd., specialises in trick photography, process work, special effects, matte painting, travelling matte and models, and has recently perfected a new system of travelling matte—for use on black and white films—which lowers costs.

Kinocrat Films, Ltd., has already started on the production of advertising spots, and is negotiating on filmed programme material, of the feature and travelogue type. Premises, staff and specialised equipment are being expanded to deal with every type of production—including cartoon work.

The company has a great belief in the future of 16-mm. for TV, and has met the objections raised by using 16-mm. Kodachrome for the original, from which almost grain-free black and white blow-ups are obtained for transmission.

Mr. Peter Broderick, of Kinocrat TV production, says: "The tonal renderings produced this way are, if anything, more suitable for TV than straight black and white originals. The known hazard of 16-mm. sound is eliminated by recording 35-mm. sound direct."

Simpl, Ltd., is actively engaged in the production of 16-mm. and 35-mm. films for both programme and advertising material for commercial TV. Besides using its well-known scientific cinematographic techniques—high-speed and time-lapse—puppetry and animation have now been added, and are available to sponsors.

Kine Production Services, Ltd., in association

with **Blackheath Film Unit, Ltd.**, has been providing camera and camera-crew services for several companies making both advertising and programme material, and is available for sub-contract work in this field—as well as for normal kinema requirements.

Regent Film Corporation, Ltd., is making films, has just completed a series of one-minute spots for "Mansion Polish," and also advertising films for firms such as "Albany Cigarettes" and "Kolynos."

No considerable additions to the information contained in KINE. STUDIO REVIEW (April 14) have been made by **Group 3, Ltd.**, stationed at Beaconsfield Film Studios.

The recording system available is RCA, and there are the usual extensive facilities that have always been enjoyed by technicians at the studio.

Towers of London, Ltd., is currently responsible for the production of three series of star TV films: "The Adventures of the Scarlet Pimpernel," "Theatre Royal" and "TV Playhouse."

Widely Used

The Voice of London, Ltd., information about which company was included in the last issue of STUDIO REVIEW, state that, since re-opening, Marylebone Studios have been widely used by outside producers as well as Derick Williams Productions, Ltd.

Mr. R. D. Proudlock, director of **Vandyke Picture Information**, says that his company can supply large and small studio facilities, animation title bench and cartoon work for all types of TV film commercials.

The production department has also similar facilities for shooting half-hour TV shows, and has made a comparatively large number of these for the American and home markets.

Kay Carlton Hill Film Studio is in the main employed on spots, jingles and programme material, particularly the "Do-it-yourself" series for Television Advertising, Ltd. One of the studio's assets is on-the-spot laboratory processing facilities.

In addition, since the removal of the film strip department to new premises in Greek Street, W.1, it has become possible to put in six new dressing rooms, three cutting rooms and two extra production offices at Carlton Hill.

On the sound side, because of the demand for magnetic recording transfer to RCA film, a department has been established to deal with this and two magnetic recording machines have been installed.



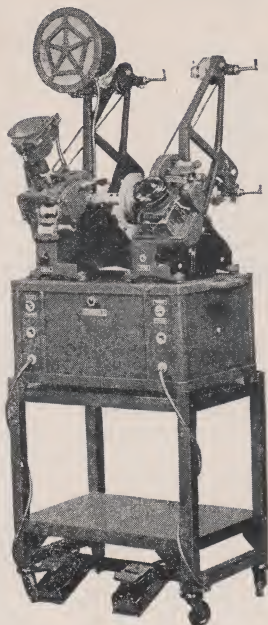
New sound recording truck of National Film Agency, with dual camera positions

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Equipment for TV Production

EQUIPMENT is one of the big headaches that all concerned with commercial television are suffering from. Yet equipment companies all over the country are working at high pressure to provide the aspirin.

"The demand will be, and is being met," is the answer to all who are concerned about this problem.

Westrex Co., Ltd., realises that in present-day television programmes considerable use is made of magnetic recording right from the original recording through the many processes to the final transmission.

The growing need for programme material has, therefore, very greatly increased the demand for magnetic recording and reproducing equipment.

Westrex is currently engaged in supplying magnetic equipment to both the BBC and ITA, and the equipment ranges from portable magnetic recording systems for 35-mm. film through to the complete re-recording set-ups using the latest type of studio equipment. (Latest Westrex magnetic re-recording machines in photograph.)

Apart from this recording equipment the Academy Award winning Westrex Editor—largely used in many Hollywood studios—is well known and used in Britain, and is equipped to run magnetic sound tracks.

Ilford, Ltd., has available a wide range of kine negative stocks, including Ilford 35-mm. HPS kine negative, known as "The Fastest Film in the World."

This film, with a speed rating of 400 Weston to daylight is the fastest 35-mm. kine negative film on the market. The emulsion has excellent keeping properties, and, in spite of its high speed, the green is only slightly more apparent than with HP3. It is recommended for newsreel and for interior and exterior work under poor lighting conditions, or where great depth of focus is required.

The Ilford 35-mm. and 16-mm. kine negative has a speed rating of 200 Weston to daylight, and 160 to tungsten. Its high speed, combined with its very fine grain and wide tone scale makes it suitable for general studio and exterior photography. Specially valuable is this negative in TV production, where greater depth of field is an advantage, and it is also used in the recording of TV programmes. The 35-mm. film was previously known as pan kine negative series 3.

Ilford 16-mm. FP3 kine negative has a speed rating of 64 Weston to daylight, and has very fine grain. It is recommended for general exterior and interior photography, and has been widely used for TV filming.

Ilford 35-mm. and 16-mm. pan F kine negative

has a speed rating of 16 Weston to daylight, and is an emulsion of exceptionally fine grain and high resolving power. It is suitable for exterior photography in good lighting conditions, and is also recommended for photographing the cathode ray tube when the production of TV films is made by means of electronic cameras.

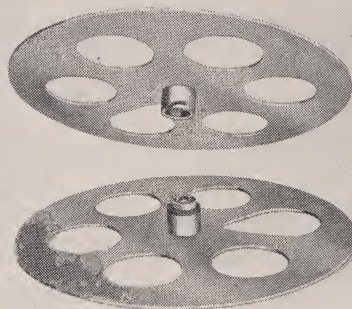
This company also has available both 16-mm. and 35-mm. a fine grain safety positive film.

Although dealing mainly with the amateur kinematographer, **Pathescope, Ltd.**, does market one camera, which is suitable for industrial use, and for use in commercial TV.

This camera is the Pathe Webo Super 16, and is imported by the company from its parent firm in France.

Brent Laboratories, Ltd., is at present working and providing services for producers of both advertising and programme material, such as 35-mm. and 16-mm. negative development and printing, 16-mm. black white reversal development and printing, 16-mm. optical work, and titling services for both gauges.

The Premier 10-inch diameter, 1,000-foot split spool is an addition to the range of spools manufactured by **Robert Rigby, Ltd.** It is designed



Premier 1,000 ft. split spool

to take a standard Kodak plastic bobbin, is non-magnetic, the cheeks being anodised aluminium and the centre brass.

The cheeks rigidly come together on a leather washer, giving a really positively locked spool, which is available for both gauges.

A variety of other equipment for cutting rooms as well as projection rooms is available.



Westrex RH1550 re-recorder

Information from **W. F. Dormer, Ltd.**, is that the 35-mm. Cameflex portable camera and the combination 16-35 model is being extensively used in commercial TV activities, and with the advent of the Vidicon electronic viewfinder and the silent Cameblimp still further interest has been created.

The Cameblimp will accommodate any Cameflex camera, and all camera controls, focus, iris and motor are adjustable from the outside.

The blimp is fitted with the Cameflex type of dovetail, which enables it to be instantly attached or detached from the tripod. To reload the camera is a matter of seconds, because of the interchangeable magazines, and the fact that no threading of film is required.

It is not necessary to remove the camera entirely from the blimp to change the magazines or any one of the three lenses, which are accommodated on the three-lens turret.

Lenses from 18.5-mm. to 75-mm. may be used. **J. H. Dallmeyer, Ltd.**, originator of large aperture and telephoto anastigmat lenses, has issued a new general catalogue leaflet dealing with the wide range of lenses the firm manufactures for use on professional 35-mm. kine cameras.

Dallmeyers have designed and manufactured lenses since the inception of cinematography, and have specialised in the development of long-focus telephoto lenses.

The lenses are manufactured in a wide range of focal lengths and apertures, the shortest being the 1½ in. (28-mm.) f/2.5 inverted telephoto; the longest focal length at present listed is pro-

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vided by the 60-in. (1,524-mm.) $f/8$ telephoto lens.

Still longer focal length lenses can be specially designed and manufactured to suit special requirements.

Among the types illustrated in the catalogue are the 28-mm. $f/2.5$ inverted telephoto wide angle lens; the $f/1.5$ Septac Anastigmat lens; $f/1.9$ Super-Six Anastigmat lenses; $f/2.9$ Anastigmat lenses; $f/3.5$ Dalmac Anastigmat lenses; $f/4.5$ Serrac Anastigmat lenses.

Telephoto lenses of various sizes, but standardly consistent performance are also included in the leaflet, which will be sent to any inquirer.

British Optical and Precision Engineers, Ltd., has supplied equipment to three television bodies — BBC, ABC and ITN.

Included in the orders which have been completed—or are about to be—are: 35-mm. and 16-mm. optical sound recording equipment, 35-mm. magnetic sound recording equipment, eight-way re-recording mixing console units, cabinet-type combine optical/magnetic reproducing equipment, Selsyn motor equipment, preview theatre equipment, 35-mm. motion picture cameras, Cooke speed panchro lenses, film printers and film splicers.

In 1930 Mr. C. E. Watts, the founder of the **MSS Recording Co., Ltd.**, produced the world's first cellulose lacquered-coated disc, helping to pioneer to-day's high-fidelity sound reproduction.

Maintaining its efficiency in this direction, when magnetic recording was introduced, MSS developed first-class machines for this type of work—and the discs and tapes are used all over the world.

The professional dual playback console has been designed to meet broadcasting requirements of all kinds.

Equipment, such as Vinten, Newman Sinclair, Eyemos and Kodak Special camera can be hired from **Campbell Harper Films, Ltd.**, with crews and transport where necessary. This firm is based on Edinburgh, and complete units are available.

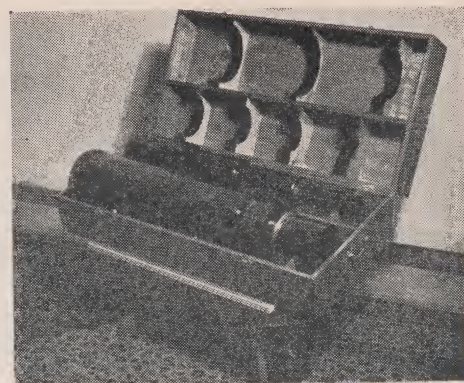
From **RCA Photophone, Ltd.**, comes the information that, although during the past year no radical new techniques have come forward for the making of TV films, the existing studio facilities are working almost to capacity, and new production groups are coming forward for equipment very frequently.

RCA has a varied range of both optical and magnetic recording and re-recording equipment, and is also able to offer practical recording and release printing facilities.

The RCA system for recording optical and/or magnetic sound tracks for films is available in many British studios, and these are augmented by the RCA's service studio at The Tower, Hammersmith Broadway.

RCA's studio equipments are available from local manufacturers for all film producers, and special designs can be prepared for TV studio contractors to meet any requirement.

The Strand Electric and Engineering Co., Ltd., made the switch and dimmer boards which operated the lighting at both studios at Alexandra Palace, when the world's first TV service was

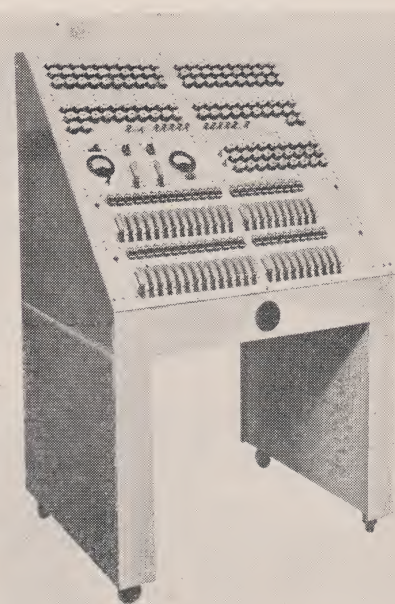


60-in. $f/8$ Dallmeyer telephoto lens with detachable hood for 35-mm. camera

inaugurated by the BBC in 1936. These boards are still in use.

Using its live theatre experience Strand Electric claims that the new controls coming into service are equal—"if not superior"—to anything of their kind in the world.

In the Associated Rediffusion studios, all are fitted with compact remote control panels needing only one man to switch and dim all the 150



Strand lighting control desk

or so circuits in each particular studio. The control facilities have been assembled as compact desks, and into these desks a degree of automation has been incorporated which allows the switchboard to "memorise" instantly various combinations of lighting.

Dimmers have been included on all schemes, the exact proportion in relation to the actual switched circuits depending on the studio size and layout and type of production likely to be met.

The dimmers being used by Strand Electric for TV are auto-transformers, resistance, electronic, or saturable reactor (choke) depending again on the particular circumstances.

The method of presetting commonly used for the first two is electro-mechanical. The dimmers are servo-controlled, clutch-operated from a common shaft with a wide range of speed variation (two to 45 seconds dimmer travel, or slower by impulse) available at the control desk.

The result provides a high degree of flexibility with, however, the precise repetition of lighting



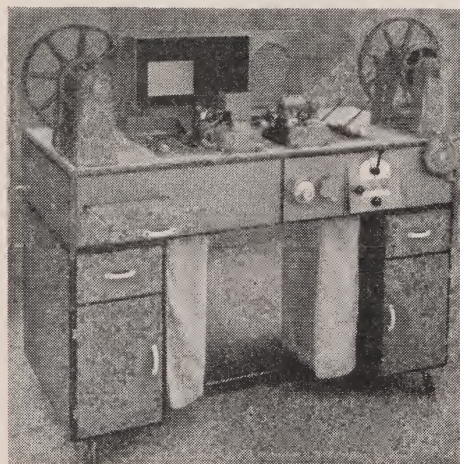
MSS dual playback console

intensities, so important in balancing the TV picture.

Grundig (Great Britain), Ltd., offers its usual fine selection of tape recorders and microphones, one of which, the transportable, two-speed tape recorder TK819, offers the widest possible frequency range.

Ernest F. Moy, Ltd., is manufacturing television cameras, camera stands and TV projectors for such concerns as the BBC, Marconi's, High Definition Films, Associated Rediffusion and EMJ.

Mr. J. H. Hopwood, managing director of **Acmade, Ltd.**, motion picture engineers, says that the firm's new 16-mm. editing and synchronising



Acmade 16-mm. editing and synchronising table

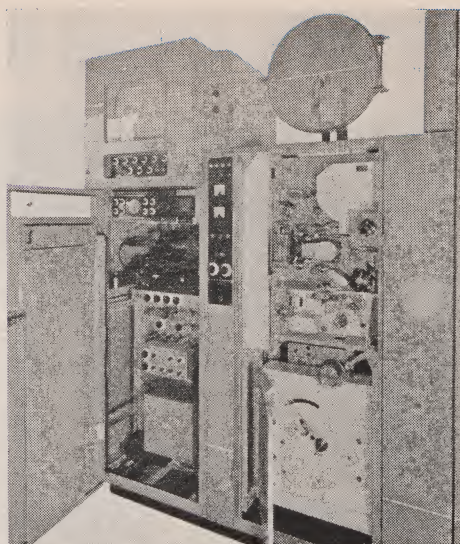
table has been on test for a week at Alexandra Palace. "The BBC says that it is just the machine they require for their newsreel department, and have made arrangements for a number of these with us."

These are the details of the Acmade table, with projected picture (8 in. by 6 in.): continuous film movement, optical and magnetic sound reproduction, combined picture and sound and separate synchronised sound track, footage and programme running time indicators.

Optimum speed is 25 frames per second with instantaneous stop. The table is suitable for negative and positive use, and the film is run in a flat sense as opposed to the Continental practice of running film on edge.

Offered by **Cinema-Television, Ltd.**, is the Cintel television film-scanning equipment, which provides for the transmission of TV programmes from standard 35-mm. positive sound film to SMPTE standards or to BSS 677.

The single channel flying spot equipment will



Cintel flying spot unit

provide 20 minutes of film transmission. If it is necessary to tie the machines of two single channels together for operational reasons, this can be carried out by the user or completed by the manufacturer.

The apparatus provides a video signal of 405 lines, 50 frames a second, 25 pictures a second, with an interlaced 2:1 picture. It operates under the control of the master synchronising waveform generator of the television station.

Sound accompaniment to the film is derived in the machine through a photo-electric sound-head. Vision and sound signals are supplied at standard levels to the control desk of the TV station from which the programme is directed to the radio transmitter.

The control equipment enables the operator to keep an accurate check on the picture and sound quality; a 14-in. diameter monitoring picture is provided.

The film-scanning machine, the monitor and the electrical equipment are built into enclosed cubicle units, designed to give easy access for testing and maintenance.

In the field of TV film production, **Kodak Ltd.**, makes available a wide range of films to cover the needs of the producer.

The 35-mm. black-and-white camera negative films include Background-X, Plus-X and Tri-X, the last two being also available in 16-mm. form. There are 35-mm. and 16-mm. sound recording films, designed for use with all types of equipment available, as well as Kodak magnetic films.

For recording TV programmes from the

cathode ray tube, Eastman telerecording negative films are available in both gauges.

A useful booklet has been issued by the Kodak Motion Picture Technical Service. It is called "The Use of Motion Picture Films in Television," and is available on request.

A large order for TV studio equipment was placed with **Marconi's Wireless Telegraph Co., Ltd.**, by Granada TV Network, Ltd.

Associated-Rediffusion, Ltd., through their technical advisers, Central Rediffusion Services, Ltd., placed with Marconi's a major contract for the provision and planning of most of their studio and outside broadcast equipment.

Precision Services, Ltd., of Edinburgh, is now producing and hiring special TV film equipment, which is proving of special interest to small studios. Preview equipment includes 35-mm. and 16-mm. projectors with facilities for double-headed projection, with optical and/or magnetic tracks; and 16-mm. projectors converted to record and/or playback magnetic sound. Hire and services include: mobile film units for Scotland and North of England, projection, recording 35-mm. or 16-mm. films, wild tape or Levers Rich cameras and lights.



TV ?
or not TV ?

That is a question we answered long ago, for our films have been televised by the B.B.C.—sponsored films, yes, but they won their place in the programme by their own merit.

Our productions will be regularly seen on the new services. Whether you pay for advertising time, or are interested in programme time, we can help you.

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NEW FILM STUDIO IN SOUTH LONDON

Rotherhithe is Ready for Features as Well as TV

by R. H. CRICKS, FBKS, FRPS

THE film trade is indebted to commercial television for the addition to the list of studios of one which has already produced a number of shorts and television films, and will be admirably suited for second-feature production—a studio, moreover, with brand-new equipment of the standard associated with feature production.

In case anybody thinks, as I did, that Rotherhithe is a remote territory, devoted to docks, heavy engineering and slums, let me mention that it is a mere 20 minutes by car from Wardour Street, and that there is probably no part of London where new building has more widely replaced bomb damage, the area being now chiefly residential. And it is nowhere near London Airport!

The new studio is part of an extensive factory site in which there are, I am assured, no noisy or dirty industries. The directors, Messrs. J. L. Vaughan, H. Bracey and S. T. Gardiner, originally envisaged it chiefly for making television films—commercial and programme material—but Mr. Peter Bryan (formerly of Exclusive), who is associate producer and in technical charge, has, quite justifiably, bigger ideas. When completed Rotherhithe will probably offer the best facilities of any of our smaller studios.

Sound-proofed Stages

So far two stages are in operation. Stage A is 52 ft. x 35 ft. x 15 ft. in height, and Stage B 41 ft. x 23 ft. x 12 ft. They are completely sound-proofed, and their height has proved adequate for quite spacious sets. Two more stages of rather larger area are now in the hands of the architect. In addition, a 2-acre site is now being bulldozed for use as a lot. Over a wall appeared the bows of a ship—unusual surroundings for a studio.

Ample power is available, up to 900 amps. from a steam turbo-generator. Three-phase mains are also laid on for running equipment, and still more power will be available for the new stages, either from another generator or from the mains. Power will also be available on the lot.

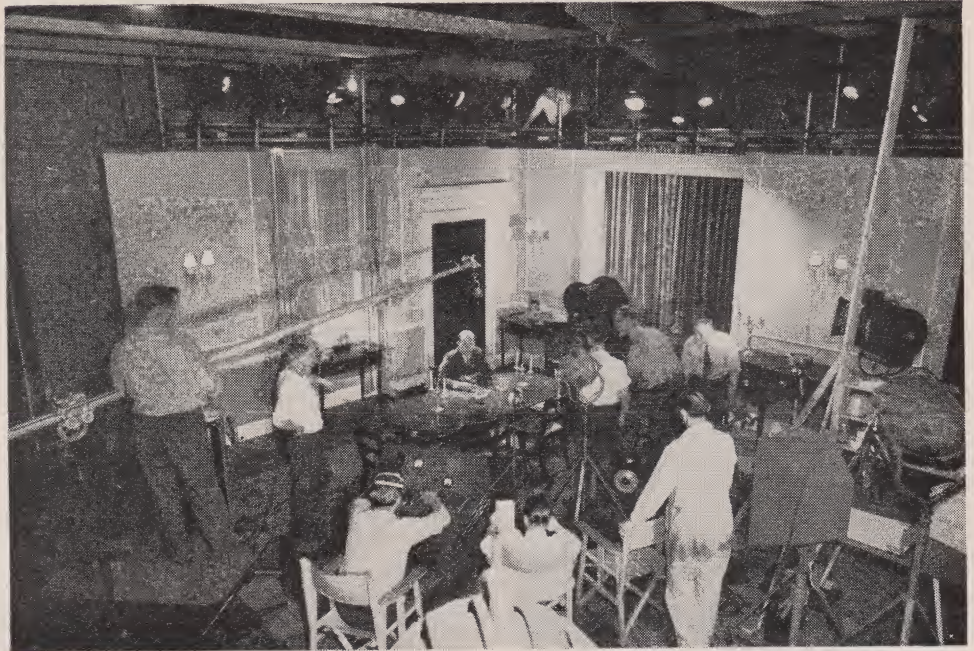
The sound installation is undoubtedly the most ambitious of any of our smaller studios. The RCA equipment provides for either photographic or magnetic all the way from the original recording to the final mixing; it is anticipated that most users will prefer magnetic, but if anybody prefers to use a photographic track at any stage, the facilities are available.

The rack type recorder is the type PH.66LA, using, of course, 35-mm. perforated film. It can be driven either by a synchronous motor, or, to run in interlock with the projector from a selven. It can run backwards or forwards, and the fast rewind incorporates a system whereby the film can be rewound to a point pre-set on a counter.

Photographic recording is on a separate camera, with the same drive facilities, and recording either a normal or push-pull track. Also available is a Leavers-Rich Syncropulse tape recorder, which can, of course, be easily synchronised with any camera or other apparatus.

In the projection room is a pair of Simplex clover-leaf double-film projectors, with RCA LG.230R equipment. Also in the projection room is a pair of rack-type magnetic reproducers type PM.66LC, and a number of dummy playback heads, all photo-magnetic.

In the dubbing theatre I was surprised to see in-



A spacious set at Rotherhithe with Mole-Richardson boom, RCA mixer console and HD lighting

stalled an RCA eight-way re-recording console, with a patch-bay to cover a variety of inputs. The studios can thus provide facilities to which the small producer is unaccustomed, but which he will undoubtedly welcome. The theatre also includes a sound-proofed commentator's box.

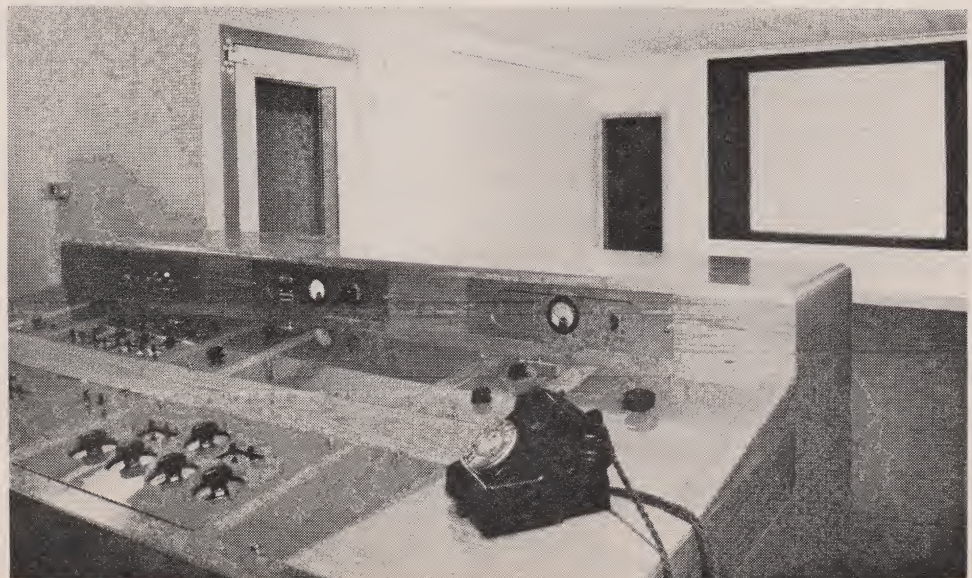
Three cameras are available, Newall, Vinten Everest, and Newman-Sinclair. A considerable amount of lighting equipment is installed—Mole-Richardson and HD—and additional units on order will provide a very full range of equipment, chiefly 1, 2 and 5 kw inkies. The microphone boom is also Mole-Richardson, and there is a Vinten run-truck.

Two cutting rooms are equipped with photo-magnetic Acmiolas. The customary ancillary departments are provided: carpenters' shop, paint shop, property room (already with a fair array of

miscellanea). There are six individual dressing rooms, tastefully decorated, and crowd dressing rooms are projected. Make-up and hairdressing are available.

A comparatively large staff is carried. The camera operator has two assistants (it is envisaged that the producer will prefer to supply his own lighting cameraman, and also art director). There are full recording and dubbing crews. The head of the construction department has under him four carpenters, the head of the paint shop has two painters, the chief electrician has three sparks. There is the projectionist who has an assistant, and there are, in addition, grips, riggers, and labourers.

Rotherhithe is indeed all set to become a centre of production of all types of films other than first features. If we can only get used to going in an unusual direction, it will prove a valuable addition to our production facilities.



Eight-way photo/magnetic dubbing channel and theatre at Rotherhithe studios

INDEPENDENT TV DEVELOPMENT

continued from page xi

shape the institutions of free TV in Britain, and we see the second process as a continuing one as changes and developments occur in television itself.

The authority has to secure competition among a number of independent companies. This might have been obtained in various ways. One obvious way would have been to have "networked" all the programmes over our linked system of stations and to have allocated portions of network time to different companies. Since the system would begin in London and there tends, inevitably, to be a concentration of entertainment resources in the capital, this method of dividing the time among the programme companies would have meant that a second system of centrally produced programmes would have been presented to television viewers. And it would have made it very difficult indeed to fit further programme companies into the network as further stations were opened.

The authority rejected this system in favour of one by which there would be local programme-producing companies at the different stations. Such a pattern of local programmes is new to television broadcasting in this country, and Sir Robert Fraser, the director-general, has called the decision to adopt it the most important one the authority is ever likely to take.

Although there will be one or more local programme companies for each of our stations, the programmes need not all be locally produced as the stations will be connected by a network of television lines and the companies will buy and sell programmes among themselves.

As the system grows we shall expect to see a corresponding growth in the variety of the programmes available, although naturally the stations covering the less densely populated areas will

not be able to originate as many programmes as the larger stations; their function will be rather that of supplying local programmes and news items as additions to the programmes imported from the larger stations.

That, then, in brief outline, is the policy for independent television in Britain. In little more than a year since Parliament legislated to end the broadcasting monopoly, independent television programmes are on the air, and the foundations of the whole system have been laid.

All of us in independent television, administrators and producers of programme material alike, have a great responsibility—and a great opportunity. We in the authority gladly accept that responsibility and intend to grasp the opportunity.

BKS Course on Films for TV

A British Kinematograph Society course of lectures on "Film Production for Television" will be opened at the Lighting Service Bureau, 2, Savoy Hill, W.C.2, by the BKS president, Mr. H. S. Hind, AMIEE, FRPS, FRSA (Fellow), on October 14 at 7.45 p.m.

On that night, and on October 21, Mr. C. B. B. Wood will lecture on the principles of television and cinematography; on October 28, Mr. W. R. Stevens, B.Sc., MIEE, FIES, will talk on lighting for television films; on November 11, Mr. Ian Atkins will discuss artistic and technical considerations in film and television production.

Speaker on November 18 is Mr. H. E. B. Grimshaw; his subject will be processing for television films. On November 25, Mr. John Byers lectures on sound recording for television films, and on December 8, Mr. Peter Sachs talks on cartoon films and television.

Those interested should apply to the Secretary, BKS, 164, Shaftesbury Avenue, W.C.2.

TRAINING FOR SCREENWRITERS

A WEEKLY visit to a television studio is included in a course on television writing, sponsored by the British Screen and Television Writers' Association.

Lectures will be held at 55, Princes Gate, London, S.W.7, and the course will be opened on October 4 by the association president, Mr. Frank Launder.

The training course committee includes Messrs. David Gordon (organiser), Paul Tabori, John Lemont, Montagu Slater, J. Robert Evans, and Donald Bull.

There will be 13 lectures weekly, ranging from dialogue to soap opera, from light entertainment to documentaries.

Speakers include: John Lemont, Michael Pertwee, Geoffrey Webb, Ian Stuart Black, Guy Morgan, Ted Willis, Nigel Kneale, Donald Wilson, Paul Tabori, Max Kester, Alan Melville, Eddie Pola, Donald Bull, Stephen Wade, Rodney Ackland, Montagu Slater, Leslie Arliss, Bridget Boland, David Gordon.

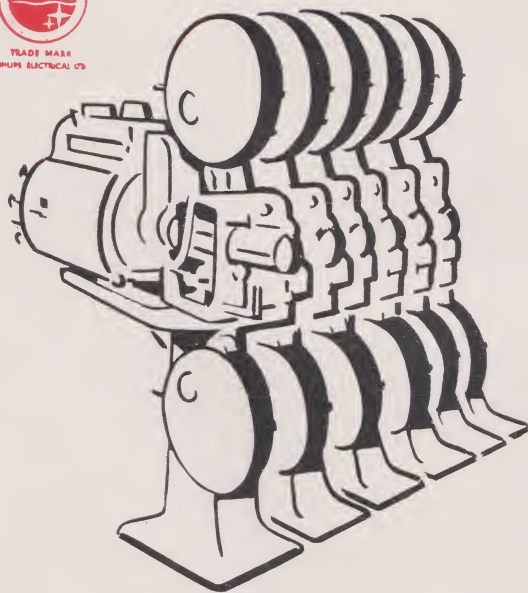
Membership of the course is limited to 50; 31 have already enrolled.

U.S Automatic Developer

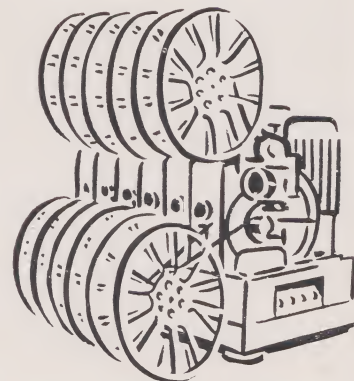
An all purpose automatic developing machine, which fills the need for reversal processing as well, has recently been announced in the United States by S.O.S. Cinema Supply Corp. Known as the Bridgomatic Jr., Type RA, this 1956 innovation takes the new pre-hardened emulsions, including Eastman Tri-X reversal, now being released.



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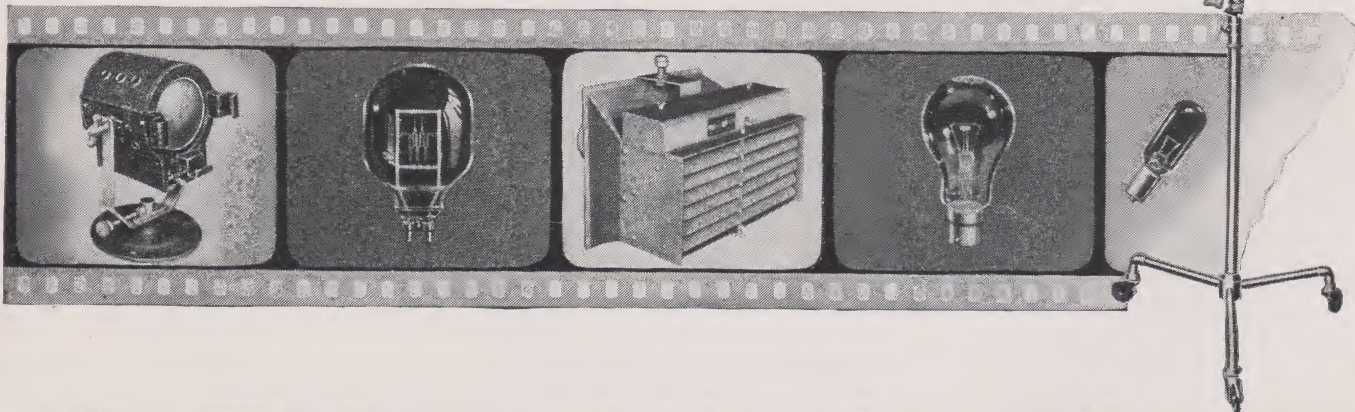
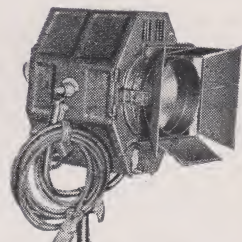
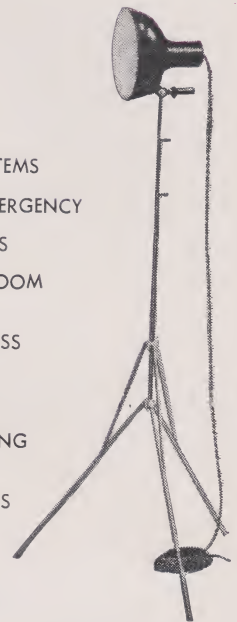
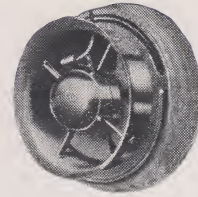
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Bristol**Rating Appeals**

'Let's Set Out Views on Wage Structure'

A LEAFLET issued by Manchester and Salford Trades Council giving details of local cinema employees' wages and the grading of theatres in the area was discussed last week by Bristol and West of England CEA.

Mr. H. Gower (Eastville Hippodrome, Bristol) called for a CEA leaflet, presenting the exhibitors' view of the wages structure of the industry, to be issued as an answer.

Trade press reports of the Trades Council's leaflet were quoted by Mr. E. C. Rogers (Gloucester). He said the leaflet called upon trade unionists and their families to support strong union cinemas and to question managers about staff wages.

The leaflet quoted the profit made by ABC during the last year and was signed by the Trades Council's secretary and the NATKE divisional organiser. Mr. Rogers also pointed out that it had been stated that the leaflet would be introduced into other parts of the country.

Ald. F. G. W. Chamberlain (chairman) commented that if the exhibitors could not stand the wage rates being brought "into the light of day" then they should alter them.

Print Own Leaflet

"What is to prevent our own organisation answering the leaflet by printing one of its own which the managers can give out?" asked Mr. Gower.

Ald. Chamberlain: "That would only stir it up and provide more ammunition—let it die a natural death."

It appeared that the Trades Council's leaflet contained criticism of the industry's wage structure and it should be pointed out that some wage structures in the industry—for studio staff, for example—were quite high, commented a member.

Mr. Rogers: "We could also make a statement to the public saying how staff walk out and leave us and don't give notice."

Mr. Gower said he definitely considered that the Trades Council leaflet should be answered.

When Mr. Rogers raised the question of rating and revaluation, Ald. Chamberlain suggested, and members agreed, that when the new valuation lists were published the branch would hold a special meeting. The chairman commented: "Revaluation will concern the whole of the branch and there may be fundamental advice which it can give."

Revaluations Quoted

Instances of interim revaluation of business premises in the High Street of Banbury were quoted from a document issued by Gloucester Chamber of Commerce, by Mr. Rogers. He said that, following substantial revaluation of many of the business premises, the local rates at Banbury were reduced by only 8d. in the £, so that they now stood at 25s. in the £. This, he claimed, upset a widely held view that revaluation would be largely offset by subsequent reductions in local rates.

"As soon as you get the local rates down to below 20s. in the £ local councillors will say they can spend more money," remarked Ald. Chamberlain.

Mr. C. R. Thompson (Regal, Staple Hill, Bristol) emphasised that it was business premises which would apparently receive the most substantial increase in valuations and he suggested that if more money was required it would be better if it was raised by further increases in the general rates.

Ald. Chamberlain told members something of the procedure for appeals against the new valuations and added: "We are in the unfortunate position that our premises have to be very large in comparison with the amount of business done. Take a jeweller's shop, for example; it might have takings almost as great as ours with premises about a tenth of the size."

APATHY OVER APPRENTICE CLASSES

THERE was a great deal of apathy about classes for apprentices in the 15 to 18 age group, said Mr. Arnold R. Favell, secretary, at a Sheffield CEA meeting last Friday.

He said that, as a result of a meeting between branch and NATKE representatives, an apprenticeship scheme, based on the national one, had been adopted for the area and

Sheffield

circulars sent out to all cinemas so that a register of projectionists in the age group could be completed. He had received replies from 26 cinemas—a number did not employ third projectionists—and his register now consisted of 12 projectionists.

He had exchanged correspondence with Mr. Jackson, of NATKE, who stated that there were a lot more of that age group in the area. Mr. Favell said that he had asked Mr. Jackson if his Sheffield committee would make inquiries to see if there were more who could help to complete the register.

High Rates of Pay

Mr. S. Kirkham said that the call for youthful employees generally in Sheffield was probably greater than in any other city in England, so were the financial offers to them. The rates of pay were high for unskilled and semi-skilled jobs. The industry had lost some very promising boys, and it was difficult to go very far in view of the 100 per cent. employment in other spheres in the city.

Mr. Favell said that if they could get sufficient to start a school, it would be one way of attracting youths. He knew of one boy who had threatened to leave the industry because they had not been able to get on with the school.

In a report on a meeting of branches in the north-eastern zone regarding wage structure and grading, Coun. Harold S. Gent said that the meeting was held in Leeds in August and the possibility was discussed of dividing the country into zones to minimise the many schedules of wages in connection with the NATKE agreement.

There was a suggestion that the Northern branches—Sheffield, Leeds, Hull and Bradford—should amalgamate for the purpose of discussing wages in that particular zone. At that meeting it was found that there was only a few shillings difference among the various types of employees in the different areas.

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Northern**Wages, 'X' Certificates**

All Oppose Reduction of Working Hours

REVIEWING NATKE proposals for a new wages structure at the September meeting of the Northern branch CEA, Mr. T. Massicks asked for the opinions of independent exhibitors. Without exception, the 14 members present were opposed to suggested reductions in the working hours of all classes of cinema employees.

Mr. Fred Jordan voiced the general view that so far as the small exhibitors were concerned the demand for 44- and 24-hour working weeks were unrealistic. The meeting also agreed that a demand for a £5 minimum for usherettes and other female employees was outside the economy of most suburban halls.

The £6 10s. minimum for male employees might however be carried if an age qualification was imposed. On the other hand, the feeling was that the pay of projectionists and especially of competent seconds would have to be increased if the men were to be retained in the industry.

Mr. William Carr pointed out that virtually every exhibitor was paying his projectionist above the base rates and he felt that they should be prepared to consider a possible demand for the base rates to be raised at least to the level of the averages now actually paid.

As skilled men he said, the seconds were often taking equal responsibility with chiefs and had a good claim to the full rate. As things were they

might be stuck as seconds for many years, and a sense of grievance was inevitable.

Secretary Mr. W. Mordue read correspondence with the Darlington Corporation regarding a complaint by ABC to the effect that the local authority required 28 days' notice of intention to show "X" certificate films in the town, that the notice sometimes lay for a week or two without comment from the council and, then, within a few days of play-date the showing was banned.

On behalf of the council, the Town Clerk had replied that the council had no intention of surrendering its powers in this matter—the letter concluded with a tart phrase that, while any inconvenience was regretted, it behoved the owners to be more careful in the selection of films for showing in the town.

Ordinarily, this would have been "fighting talk" to the Northern branch, but the officers felt that they could well afford to await the issue of the Home Office memo, on January 1, which should make very plain to the Darlington Council that its powers in this matter were to be considerably curtailed. So no action was proposed.

Manchester**Fireworks, Rating Act**

ENTHUSIASM FOR ZONAL PLAN PROPOSALS

MANCHESTER, Salford and District branch CEA appears well pleased with the line-up of views of the four Lancashire branches achieved at the zonal meeting held at Liverpool recently.

Reporting on the negotiations for a wages structure for the exhibiting industry to the Manchester branch committee on September 21, Mr. W. Miller said the representatives of the four branches reached decisions which were agreed unanimously.

Those who attended the meeting agreed that zonal meetings would be a good thing on other subjects besides the wages structure. (The decisions taken at this meeting have already been reported in the KINE.) In other parts of the country there was not the same enthusiasm for zonal arrangements.

"We in the north-western area think it is an excellent thing, and it can be used with good effect in other directions."

Melting Pot

As the zoning proposals had to be considered in relation to the new application which had been put forward by NATKE, the subject was in the melting pot once again.

Secretary Mr. T. E. Robinson reported that he had sent letters to the town clerks of Manchester and Salford on the desirability of a by-law making it an offence to discharge stink bombs and fireworks in cinemas. He had reason to believe that the subject would be put on the agenda for the meeting of the watch committee about the time when consideration would be given any new rules or by-laws in connection with cinematograph licences. If Manchester took action, Salford would probably do the same.

Two exhibitors reported annoyance and disturbance to patrons recently, caused by the discharge of stink bombs and fireworks.

Dr. L. Knopp replied to the branch suggestion that he should circulate to exhibitors a précis of the main changes in the Home Office regulations due to come into operation next year. He stated that he hoped to prepare a brief report and this would reach members. Also he intended to deal with the subject more comprehensively in another way.

Arising from this, mention was made of the exhibitor's right to appeal to a court of quarter sessions. Mr. W. Miller said it had been suggested that no exhibitor should take action, by way of appeal, without first submitting all the facts to the CEA.

"The view has been stated that while there may be certain points in the new regulations that are obscure it may be better for them to remain so, rather than be clarified against us."

Rating Act

Members of the committee expressed their apprehensions about the effect of the new Rating and Valuation Act. The new rating procedure might give many of them "a punch on the nose." It was stated that rentals of cinemas had doubled and trebled at the expense of the people using the properties. Even in cases where there had been no change in the rental, and takings had increased two or three times, profits were certainly less than ten years ago.

Mr. W. Miller failed to see why there should be so much pessimism about the valuation of cinemas. Properties were assessed on the basis of a hypothetical rent, but the point arose on how the rent to be paid was arrived at.

There was no justification for anyone saying that because a cinema ten years ago was rated, say, on a basis of £2 a seat, the figure today should be £3.

Another committeeman pointed out that many rating authorities took the line that if a cinema with 1,500 seats took so much

money per annum then there was a definite ratio to each seat installed.

That line of argument ought to be vigorously opposed because it ignored whether or not the theatre was running at a profit.

Attention was called to the statements of Mr. Herman M. Levy (Theatre Owners' Association of USA) on the difficulties of American exhibitors owing to the shortage of product. Mr. W. Miller said this shortage of American product was now being felt in this country, and he believed that within the next few months it would be felt far more than now.

Mr. T. E. Robinson remarked that if ITA obtained a hold and showed films, the result might also be that less money would trickle into the box-office.

Behind-the-scenes work of the CEA in opposing corporation bills containing clauses that might be harmful to exhibitors' interests was praised by the delegates. They said it was work of tremendous importance, yet the general body of members knew very little of this aspect of CEA activity.

Mr. J. Cheshire said the practice had developed of including in local parliamentary bills certain model clauses which were often passed without comment. These model clauses should be subjected to the closest scrutiny.

International Standards

The report of the Technical Department on the proposal to prepare an international standard for release prints with both single track, magnetic and optical sound was briefly discussed.

One exhibitor said he had found definite poorness in optical CinemaScope copies from the sound point of view, and he had been told that the reason for this was that the optical copy was duped from a stereophonic sound copy. A magnetic single track had been suggested as a solution, but even that would depend on four-track stereophonic. Anything that was duped lost something. Would it be possible to use a four-track ordinary stereophonic sound copy for the single track magnetic system, provided "you mix things in your own operating box"? Most of the optical copies were "diabolical," particularly in the dark scenes of films. Perhaps this was due to the emulsion overstepping the sound track.

Walsall's Oldest Kinema Closes

Walsall's first and oldest kinema, The Palace, situated in The Square, Walsall, will close its doors as an entertainment centre as from September 24, the property having been sold by Associated British Cinemas to the Walsall Observer, Ltd.

The kinema was opened by Lady E. T. Holden on April 12, 1910. While other buildings in the town had shown cinematograph films earlier than that date, the Palace was the first building to be erected solely for the presentation of films.

Reconstructed since the opening date, the hall today has a seating capacity of 939 in the stalls and 225 accommodation in the balcony.

Walsall Corporation in October, 1950, through its entertainments committee, considered the suggestion of purchasing the hall for a sum of £18,750 and at a further outlay of £10,180 adopt the building to serve as a civic theatre. The proposal, however, was eventually defeated.

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ANOTHER ONE FOR ABC



Pictured at the opening of the Regal, Woolwich, last week, are: (1) Mr. L. T. Grou, the manager; Mrs. D. J. Goodlatte; the Mayor of Woolwich, Alderman W. F. Beach; Mr. D. J. Goodlatte, ABC managing director; the Mayoress of Woolwich and Derek Farr. (2) Derek Farr with the 12 Woolwich lovelies who sold the souvenir brochures in the auditorium, proceeds from which were devoted to The Victorians and the RAF Association. (3) Derek Farr admires the golden key which he later presented on the stage to the Mayor of Woolwich. Mr. and Mrs. D. J. Goodlatte and Mr. W. Cartlidge, ABC general manager, look on. (4) Mr. Cartlidge, Mr. and Mrs. Goodlatte with their daughter, Patricia, and Mr. L. T. Grou. (5) The crowds gather for the opening. (6) Flowers and telegrams from the stars and trade personalities were displayed in the attractive circle lounge. The Regal was built on the site of the old Hippodrome in Wellington Street

N.-Western**Meeting with AIC, NATKE Proposals****Tell Tax Committee: Need Urgent**

ASSURANCES are being sought on behalf of North Wales exhibitors that the all-industry tax committee will be made aware of the urgent and imperative need for tax relief being obtained by small exhibitors.

Mr. G. H. Lee stated at the North-Western branch CEA meeting at Liverpool on Friday that representatives of the branch attended a meeting of the Association of Independent Cinemas and agreed with their scheme, the main feature of which was that small halls should be allowed the first £100 of takings tax free, and that thereafter tax should be payable on a percentage scale. Such a scheme would have the backing of North Wales exhibitors. To whom should the conclusions of that joint CEA-AIC meeting be reported?

Mr. W. J. Speakman (chairman): "To the tax committee—they will deal with your resolution."

Abolition Wanted

Mr. P. M. Hanmer to Mr. Lee: "I am surprised you have accepted the AIC proposal in preference to a branch resolution for tax abolition."

Mr. G. H. Lee: "We are not unwilling to change horses in mid-stream even now."

He reminded members that for many years North Wales exhibitors had been pressing for relief for small halls and an assurance had been given by Mr. R. H. Godfrey, CEA president, that he would give this subject his personal attention and try to do

something to help them. Perhaps Mr. Speakman would back him up in this. Many exhibitors in North Wales were in urgent, pressing and dire need of relief; without it some of them could not continue in business.

The Chairman: "I am cognisant of that, but I do not think it advisable to put forward two schemes at the same time."

Replied Mr. Lee: "Small exhibitors have had experience of being asked to stand aside. Something ought now to be done for them. The big people in the kinema have had benefits far greater than those of the small people."

"The four Lancashire CEA branches have held a very interesting zonal meeting to discuss the wages structure proposals," reported Mr. Speakman. "They agreed to work together zonally and had other ideas (that don't concern NATKE) of the advantages that could result from the branches working much closer together. This I have communicated to London, with a strong recommendation that no further consideration be given to the wage structure proposals, since Mr. Tom O'Brien has given notice to terminate

the present CEA-NATKE agreement.

"The wages structure and the new wages application should be dealt with as one subject. Next week we see the start of negotiations with the union."

Mr. P. M. Hanmer reported a meeting of the conciliation committee which considered the circumstances of a dispute concerning the conditions of employment of a night watchman. He explained that, for reasons known to both sides, night watchmen were not included in the national agreement, consequently the proper line for the conciliation committee was not to adjudicate.

Although the CEA general secretary had said he was not competent to deal with the points raised and thought a decision should be given locally, the conciliation considered the proper course was to refer the case to the general secretaries of the two organisations (CEA and NATKE) in order that it might be dealt with by the appropriate committee in London.

No Right

"We felt," added Mr. Hanmer, "we had no right to adjudicate in a case quite clearly not covered by the agreement. To have come to any other conclusion might have had dangerous implications."

Mr. R. P. Rutherford suggested there had been a little timidity on the part of the committee. In the past the branch had stood out for the right to take local decisions. Here was a case where the opportunity to do so had not been taken.

Mr. Hanmer reiterated that night watchmen did not come within the scope of the national agreement.

Sussex**'COLLECT TAX
LIKE SUB
POST OFFICES'**

A NEW suggestion for the all-industry-tax-committee was put forward at the Sussex CEA branch meeting by Mr. E. R. Mills, who told members: "We should be employed to collect the tax by the Inland Revenue in the same way as the Post Office employs traders to sell stamps in sub post offices."

There should be a rebate, he continued, based either on the capacity of the hall seating, or as a percentage of the amount of gross money taken.

For instance, he continued, there could be a 25 per cent. rebate or salary based on takings for a hall of 300 seats. For a hall of higher seating capacity the salary or rebate should be less.

Mr. J. D. Richards, the chairman, said, "The only thing I can see against it is that big circuits would say 'if we are the biggest tax collectors we should be paid the biggest amount.'" He suggested Mr. Mills put the idea forward to the tax committee.

The branch decided to ask head office if it could be merged with Kent, Portsmouth and Isle of Wight for the purposes of the wage zone scheme.

The branch was informed that a circular had been sent to all members saying that, in conjunction with NATKE and education authorities, it was proposed to start apprentice training classes in Brighton and possibly other towns in the area.

It was decided to wait and see what apprentices would be available to join classes from the circuits in the area.

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STUDIO ROUND-UP

New Director by Chance Out of Cutting Room

LUCKY break for Joe Sterling, former film editor, has given him his first directing job—on the Balblair production for Butchers' "Cloak Without Dagger," a thriller, now in production at Nettlefold.

Wolf Rilla was originally marked in for the job. Then he asked to be released to direct "Pattern of Islands," for Lawrie Productions. Butchers let him go, but were then faced with the problem of who to use as replacement. Then they remembered Joe Sterling, who has often said he would like a chance to direct.

Bill Chalmers, co-director of the production company, took the gamble. "I'm delighted with the way Joe's working," he told me, when I visited the set. "He's got imagination and plenty of good ideas which will show on the screen."

When I watched him working he seemed to be paying particular attention to detail—and obviously knew what he wanted.

Butchers, Bill Chalmers told me, as for the time being sticking to its policy of making good quality second features on a low budget. The company doesn't wait for stories to come in.

A. R. Rawlinson, who wrote and produces "Cloak Without Dagger," comes up with the ideas himself for many of the company's films.

Rawlinson told me: "The producer who also does the writing can produce realistic ideas that can be made on the limited budget, and won't suggest impossibly expensive scenes."

The Nettlefold film, of course, is on a tight schedule—only four weeks. As in every production, the "Cloak

Without Dagger" boys have had worries. At Gatwick Airport on location for some helicopter shots, actor Bill Nagy did a deliberate stumble for a shot—and dislocated his shoulder.

Chuckled Rawlinson: "We got around it alright though. We switched parts so that he would come into scenes shot later—as a one-armed man, with his gammy arm strapped to his side."

A second tale on the show-must-go-on theme was worrying the company when I visited them. Actress Mary Mackenzie, playing the leading woman, was suffering from toothache caused by two painful abscesses. She couldn't have an extraction immediately though, because there could be no guarantee that her face would not puff out and ruin the schedule.

Lighting cameraman for the job is Gerry Gibbs; art director is John Stoll.

INTO production at Bray next Monday goes "Dick Turpin—Highwayman," the third of the drama featurettes being produced by Exclusive to back up CinemaScope first feature films.

The Turpin film, produced by Michael Carreras and directed by David Paltenghi in Eastman Color, will be the first shot by the company in Hammerscope, a system which has the same ratio as CinemaScope. For it the company has bought a new British anamorphic lens with which, it claims, there is no edge-of-screen distortion.

Lighting cameraman is Stephen Dade. Philip Friend plays Dick Turpin.

It looks as though Exclusive are expanding their production of these



Paul Douglas, who stars in THE GAMMA PEOPLE, chats on the set with Warwick executive producers Irving Allan and Albert R. Broccoli

featurettes. Three more musicals are planned.

AFTER three weeks on location in Austria and four on the floor at MGM Elstree, the Warwick film, "The Gamma People," is now virtually completed. Producer John Gossage is supervising the post-synching and editor Jack Slade has got down to cutting in earnest.

When editing is finished, director John Gilling will leave for Africa to prepare his next picture for Warwick.

Production manager John Palmer is busy preparing for his next Warwick film, "Zara Khan," on which Bob Lynn will be first assistant again, with other members of the "Gamma" unit.

OFF on Monday for location work in Monte Carlo was an IFP unit making "Loser Takes All," a comedy in CinemaScope colour centred on the Casino, with a script by Graham Greene. Producer is John Stafford and Ken Annakin is directing.

FILMING of the Battle of Borodino and the Battle of Austerlitz at Siusi in Northern Italy for the Pontide Laurentis production, "War and Peace," for Paramount, started on September 20, with the noted Italian director, Mario Soldati, supervising second units of the production.

More than 8,000 men will participate in the war scenes, with 4,000 horses being brought to Siusi by the film company from all over Europe.

Six VistaVision cameras will photograph the huge scenes under the direction of chief cinematographer Jack Cardiff.

INTO the office the other day, bronzed and smiling, came our old friend, lighting cameraman Laurie Friedman, back after nearly four years in the Far East—and with quite a story to tell.

Laurie originally went out on a three-year tour to Indonesia for UNESCO to train technicians and develop the native film industry. When his contract was ended he was approached by Mr. Ho Ah Loke, head of the Malayan Cathay Organisation, who asked him to make three features.

These Laurie found he was to

write, direct and light, occasionally operating as well on difficult shots. The Keris studio in Singapore—"not quite as large as the prop room at Pinewood," he says—was a mixture of the modern and the primitive.

Make-up facilities were unknown, lamps were few but the laboratories were completely up to date in both equipment and methods.

The three full-length entertainment features he made were: "Irama Kaseh" ("Melody of Love"), a musical with 15 numbers, "Saudara

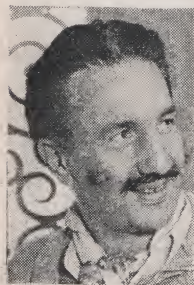


Laurie Friedman checks a script point on SAUDARA KU with A. S. P. Jackson, advising on procedure for the Singapore Police, while a Chinese assistant looks on

Ku" ("My Family"), a crime doesn't pay story, and "Mutiar Dari Malaya" ("Pearl of Malaya"), which is now being completed.

Laurie will be around and available in this country for a while, but he is already negotiating to go back to Singapore at the end of the year.

SHOOTING started on Monday of a pilot television picture for a Bulldog Drummond series directed by Harold Huth for Douglas Fairbanks, Ltd., at National Studios. If successful, the series is expected to be shown on American and British commercial television. It would mean a total of 39 or 78 pictures. Christopher Rhodes plays Drummond.



Joe Sterling



Eva Bartok, starring in THE GAMMA PEOPLE, watches with producer John Gossage during rehearsals on location in Austria



Scenes at last Saturday's midnight jazz matinee of Warner's CinemaScope musical drama PETE KELLY'S BLUES in WarnerColor. Many of the top names in the musical world attended this European premiere in aid of the Musicians' Social and Benevolent Council. Pictures show some of the celebrities present. (1) Mrs. and Mr. Lew Wasserman, president of MCA, with Mrs. and Mr. Arthur Abeles, managing director, Warner Bros. (2) Mr. Carl Stack, director and general sales manager, Warner Bros., with Mrs. Stack, and daughter. (3) Ben Bowers singing on stage accompanied by Humphrey Lyttelton on trumpet. (4) Jazz star Humphrey Lyttelton. (5) The Sandy Brown jazz band. (6) Patti Lewis, Vera Lynn, Georgia Brown, Yana, Lita Roza and Adelaide Hall. (7) Shirley Bassey

Management

—And Industry Prestige

LOOKING AHEAD IN PUBLIC RELATIONS

THE word "prestige," when used in film circles, has a peculiar ring to it. "A prestige picture" has often in the past been the label applied to some expensive production which has failed to bring them in at the box-office, or to some brave experimental venture which somehow misfired.

It is a pity that the word should have acquired this meaning, for, in principle, the need for genuine prestige product has always been a very real one to our industry, never more real than today.

Since very early in the history of film-making, those associated with the making and exhibition of films have striven for that respect from the public which is essential to a stable industry. Attempts were made (they were, we now see, misguided attempts) to bring celebrated names from the stage into films; the experiments hardly ever worked, because prestige can't simply be bought by cashing in on reputations made in another medium. Prestige has to be achieved by genuine effort through an industry's own means of expression.

Since those early days there have been many attempts to bring the various classics of literature and theatre to the screen and many of them have been very notable successes.

Britain's contribution to the world's artistic heritage in film-making became most notable during the war. Films were made, not so much for prestige as for their value as serious entertainment, and their makers found that the elusive quality of prestige was coming to them, so to speak, as a by-product of responsible programme planning.

Dignity Paid

"Hamlet," "Henry V," and a number of others after the war were, of course, first-class films and the production of these was a success from every point of view. They brought considerable prestige to our industry, but I would suggest that an equal amount of good came from our war stories, which spread abroad our own point of view and showed to the world how we as a nation reflected to conflict.

Looking back on those times I am suddenly struck that the advertising and exploitation which was devised for these films was less "loud" than it nowadays tends to be, and that the quality of dignity was not something to be ashamed of. Best of all, it worked.

Later, as we all know, our industry saw lean times and all the old superlatives and tub-thumping salesmanship returned.

In recent months there has at last been a highly welcome sign of improvement in this situation. Producers and production organisations have again started to think in terms of prestige and to tone down their advertising to suit the prevalently unostentatious nature of current public taste.

Now, in the last few months, the J. Arthur Rank Organisation has come out with a series of prestige advertisements which seems to me to call for the heartiest congratulations. The advertisements—they have appeared in the responsible dailies and weeklies as well as in some of the international magazines—do not strive for prestige by blowing the trumpet.

They do so by fairly and squarely putting before the reader certain highly creditable and modestly described accounts of recent industrial

and artistic achievements of the Rank Organisation. They must be doing the industry as a whole an untold amount of good, and I feel we all owe JARO something of a debt for them.

The advertisements have been addressed exclusively at what is nowadays usually called the "opinion-forming public." That is to say, they have not been designed to sell seats directly, but to make the influential members of the population aware of the great part the film industry in general, and the Rank Organisation in particular, has been playing in our national life and in the presentation of our national life to peoples abroad.

In this way the sophisticated public—those sections which do not go to the cinema or, if they do, see Continental films only—have been made aware that we are part of an adult, responsible industry.

What I particularly applaud about these advertisements is their copy. It would have been simple to say that it is only films like "Romeo and Juliet" which bring prestige to the industry. But this simple way has been avoided. Films like "Genevieve," "Doctor in the House" and the rest, which give a humorous and delightful picture of our island life bring, in the end, as much prestige to us as the more ambitious (and, I admit, equally important) productions. It is good to see JARO proud of its successes and it is good to see that they are not equating "prestige" films with honourable failures.

At a time when the competition of television is just about to become a real threat, these advertisements come as a breath of fresh air blowing through the stale fumes of normal film advertising. The TV people are to some extent suffering from the problems which our industry faced in its beginnings: they are encountering the opposition of the very policy-formers at whom the JARO adverts are addressed. The ITA boys will



A typical example of the JARO prestige advertisements

certainly be able to learn something by our own experiences, but meanwhile, while we have an advantage over them, let us consolidate it; let us be proud of the degree of maturity which our industry has reached.

While I applaud the whole conception and execution of these Rank prestige advertisements, I begin to wonder whether the net might not be spread a little wider. Why not mount the advertisements in blow-up on large screens and tour them as an exhibition?

Their strength, after all, is that they are straight forward and that they give interesting facts. Why must we assume that only the readers of *The Times* are interested in them? Why not give the ordinary viewer the option to read or not to read them as he feels. Certainly no harm could be done; a great deal of good might.

Let us have more of this kind of responsible, far-sighted approach to cinema public relations. It is not only individual films we have to sell now, but the whole idea of the cinema and film-going. The series of Rank advertisements represents, to my mind, the first step—and highly effective it is—towards this broader conception.

How To Hit The Nationals

ANY manager who can get some national coverage for a public relations effort in all the national evening papers has achieved something out of the ordinary, and since Mr. Webster, of the Regal, Biggleswade, did just this, I feel his effort deserves a special mention. Mr. Webster, as you may remember from previous entries in the columns over the page, is the showman who has started a baby-sitting service as his kinema; who operates a free car-lift service for old patrons with the help of his chief projectionist; and who also runs that wonderful thing a request record programme on Sunday afternoons.

It was one of the latter stunts which brought the national coverage. A request from a patient in the Bedford Hospital could not be met in the usual way, so something special had to be done. Mr. Webster made special arrangements with the GPO and, by their generous co-operation, the patient was able to hear the requested record after all. The message and tune went over from the theatre by phone, and the story, it is not surprising to hear, caught the fancy of the press.

These request programmes are a really grand idea, especially when the demands come from

boys overseas asking for records to be played to their parents at home. A card is sent to the parents and you can be sure that friends and relations turn up in numbers. It is a splendid way of enlivening the Sunday show. Indeed, the idea is good on two fronts at the same time—at the box-office and as a piece of public relations.

Mr. Webster appears to have well and truly mastered this particular aspect of showmanship, and the fact that I have devoted so much space to it is not altogether accidental. Mr. Webster's efforts are all remarkable for the degree in which they communicate a sense of personal concern from manager to patron.

It is this which, in the face of ITA opposition, I feel, may well become one of our most powerful weapons of defence. Television, it is often suggested, has the advantage of that elusive quality—immediacy—over the cinema. Well, Mr. Webster's efforts suggest a way in which we can achieve a similar spontaneity of effect in our own cinemas, while at the same time giving a suggestion of the sort of intimacy in showmanship which is becoming increasingly important.

Showmanship

GOOD WORK ON THE MATINEES

AS was to be expected, this summer has brought another fine group of efforts with children's matinee clubs. Their number and quality has been of a pretty high standard and for that reason a little feature is being devoted to them to-day.

As I announced earlier, this column will occasionally include small surveys of this kind and campaigns which in the normal course of events might only merit a name and one-star mention will be reviewed in rather more detail. If your reports occasionally take a little longer to appear, gentlemen, it may be that they are being held over for one of these features.



THE FIRST report—from Mr. N. A. Wilton, of the Odeon, Winchester—is really contained in news cuttings. The first is not directly linked with a Saturday club, but since it concerns a local youth club and was successful it is fit for inclusion here. The event reported was the presentation, held at the Odeon, to the most successful collector on flag day and the press photographs show the ceremony being held in the foyer: a nice little piece of press.

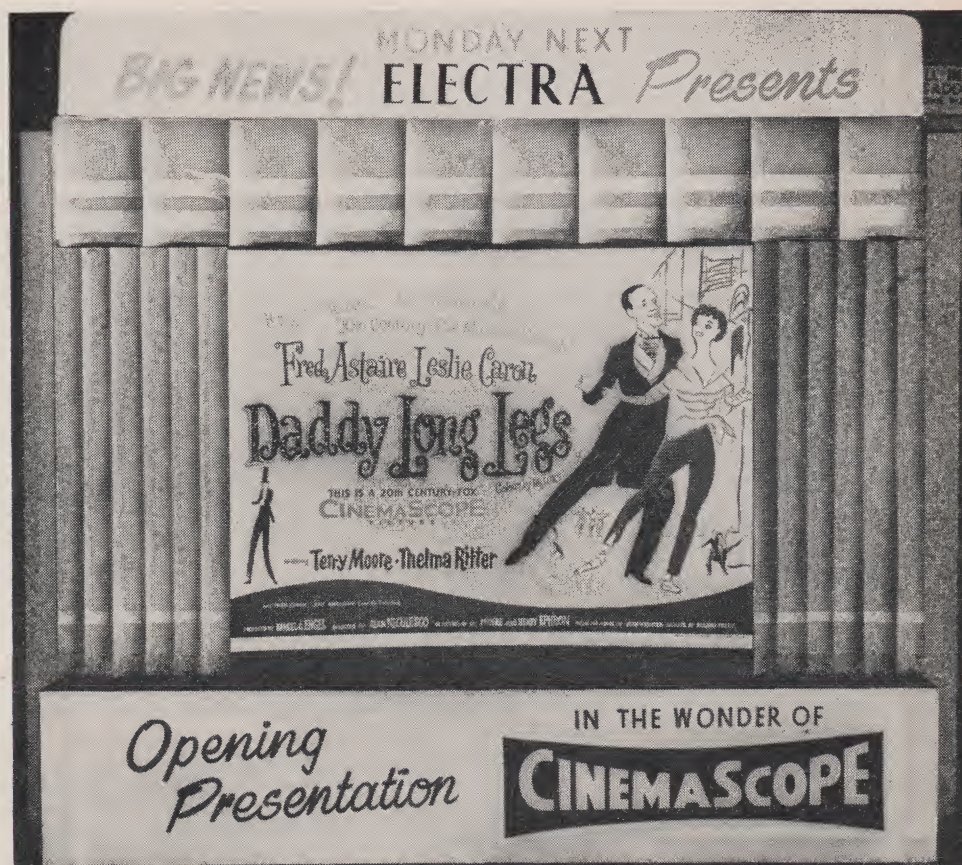
Mr. Wilton's second cutting shows the team from his theatre and the nearby Ritz who took part in a quiz contest. (The Ritz won—congratulations Mr. Gourlay). Another cutting gives birthday lists of members of both the theatres' clubs and again this makes a good children's feature. The co-operation between the two theatres appears to be working admirably and Messrs. Gourlay and Wilton demonstrate once again that sensible collaboration can produce excellent results. One star each, gentlemen.

Another grand idea has been started by Mr. Wilton and it is called The League of Charity. The details are not given, but I assume that members have to perform some outstanding deed. The press report mentions that the first awards are shortly to be made to two youngsters. A blind boy who has recently won an award for Braille reading becomes a member and so does another youngster whose courtesy to an elderly cripple was reported to the club. This is a scheme which might well be tried by managers in other towns.

Mr. Peter Moon, a trainee manager at the Odeon, Peterborough, has evidently discovered early that children's matinees are an item which should be treated with the same care and concentration as other theatre activities and he appears to have done a great deal of work. The report stresses all the complicated ops which had to be gone through to secure the visit of a certain Canadian party to the club.

This amount of work and enthusiasm deserved better press than in fact it got, but Mr. Moon may derive satisfaction from the coverage which the theatre's nursing cadets received. A very well turned out and attractive lot they looked, too.

The excellent opportunities which can be created around children's stamp collecting habits are well realised by Mr. J. E. Browne, of the Odeon, Yeovil. When he was able to announce that 300,000 stamps had been collected and were ready for despatch to a London hospital it was not surprising that every paper in the area published a picture of the members doing the sorting



Mr. L. R. Robbins, of the Regal, Oxford, used this standee display of a model proscenium for DADDY LONG LEGS at the Electra, Oxford. Mr. Robbins was doing a good turn for the Electra manager who was on holiday. The effective display in the Electra vestibule was in full view of passers-by

(and a report on the item, too) for the figure is a truly impressive one. Managers who are sceptical about this sort of effort will do well to reflect that it has to be a very special news story about a film which will gain as many inches for a theatre as did this simple story about stamps.

Children's Matinee Queens are featured by many Star managers and almost always some good press results from these efforts which, admittedly, take a good deal of organising. Mr. A. Teal, of the Savoy, Cleckheaton, sends in some press cuttings about a really attractive event of this kind and it is pleasant to see that Mayor and Mayoress and members of the local clergy all took part in some way in the events.

Apart from the direct goodwill events of this kind create for a theatre they have the additional advantage that many parents must put hours of work and care into the making of the dresses and the contests thus become true family affairs. These contests are, in fact, a neat way of using the children's clubs to bring in the indirect participation of adults.

Mr. D. H. Vaughan, of the Roxy, Blackheath, sends in another copy of his ABC Minors Magazine and says that no doubt by my standards it is a very poor effort. Not at all. A great deal of work has clearly gone into the preparation and, once again, the magazine is bound to reach the parents as well.

Some of the good ideas include letters from minors, plenty of emphasis on the current Good Deed collection (silver paper, jam jars, etc.), a film title competition, help for the youngsters with their stamp collections.

On the last item, readers are asked to fill in a form and then deposit it at the box office on their next visit to the cinema: a little envelope full of stamps rewards them. Little items which involve a to-and-fro traffic between young readers and the cinema are always a good idea.

Mr. L. Gray, of the Picture House, Bakewell, sends news of another Star manager's Children's Matinee Queen and, as the illustration shows, his

presentation of the event was certainly one of the best things reported in this survey. Mr. Gray arranged that the contest should cover three weeks: the first week was devoted to the selection; the second to the crowning; and in the third week the Queen took part in a local carnival.

Here is another instance of the parents being brought in, as the van was decorated by the parents of the three little girls and many other parents supplied their help in other ways. I will say no more about this effort: the photograph sent bears handsome testimony to the quality of Mr. Gray's work throughout.

Some small efforts to conclude. Mr. W. E. Pryor, of the Odeon, Aberdeen, had some good press for the presentation of a bicycle to the winner of a local children's competition—the event at the Odeon brought the inches.

Mr. K. B. Lloyd, of the Gaumont, Southport, sends news and cuttings of an exchange visit of his and the Odeon, Crosby, club. Mr. Lloyd used to be in Crosby and has clearly taken his knowledge of the town as a lead for this admirable co-operative effort.

Table tennis matches were arranged and other amusement no doubt ensured that members of both the clubs had a good time. I would like to hear of more co-operative ventures of this kind—they are enjoyable for youngsters, easy to organise, usually attractive to the press and they must certainly produce some loyal young members.

REST OF THE CAMPAIGNS

★★ G. R. BATTYE, Victoria, Islington
One Good Turn

ONE OR two other managers have linked this film with collections for charity in one way or another, and Mr. Battye did this for the scheme to collect tin foil for the Guide Dogs for the Blind. Many of these have been linked with

the children's matinee, but this time the appeal was thrown wide open and the public was asked to collect also.

Throwaways were produced with the obvious by-lines and the local press gave a large write-up giving the target as five tons. I understand the silver paper has been pouring in and I fully expect the next report from this theatre to tell me that the target has been reached.

This could well have a national tie-up, but perhaps other managers who play this film will think of approaching the local paper now, with the same happy result.

★★ **W. F. NICHOLSON, A/M, Odeon, Littlehampton**

Assignment Children

ALTHOUGH this was the second feature, Mr. Nicholson thought there were greater possibilities of co-operation than with the feature, so his campaign was based on this appealing film. Contacting the local United National Association, it was arranged that both bodies should visit the papers and gain their support.

A good pre-playdate outside churches, in pubs and hospitals as well as in the windows of private houses.

Members of the association were circulated, and at a local air station mention was put in the orders that are posted at the camp. The telegram from Danny Kaye brought some further press mention. A foyer display by the association was arranged and altogether the film and its message got a good mention in Littlehampton.

★★ **G. LEOPOLD, Regal, Uxbridge**
Public Relations

YOU MAY never equal the efforts you made when a charter was granted to your borough, Mr. Leopold, but I am sure that the co-operation you give your local authorities on all civic occasions has meant a great deal to your theatre.

The occasion this time was the decorated vehicle competition organised by the Road Safety Committee. Mr. Leopold, it seems, was one of its main organisers, and the event included safety displays and competitions, a USAF band marching through the streets, and all the other trimmings of these local affairs.

Your report was very sparse, Mr. Leopold, but the letter from the council shows better than anything else the relations you have created and continue to cement.

PLYMOUTH IS 'THE HAPPIEST TOWN'

THE City of Plymouth, in the County of Devon, has been designated "The Happiest Town of Gt. Britain" by a panel of judges consisting of Mr. S. Eckman, jun., MGM chairman, Mr. R. H. Godfrey, president of the Cinematograph Exhibitors' Association of Great Britain and Ireland, and Mr. Noel Whitcomb, the Fleet Street columnist.

This followed a nation-wide search launched by MGM Pictures and Associated British Cinemas to coincide with the release of the MGM film "Brigadoon"—the story of the mythical Highland village of Brigadoon inhabited by happy, gay, carefree people.

With this inspiration in mind, authorities in all cities, towns, hamlets and boroughs in Great Britain were invited to submit reasons why they thought theirs might be the modern Brigadoon or "Happiest Town."

Entries were received from a great number of leading cities, towns and from the smallest hamlets and boroughs.

Ald. Edwin Broad, Lord Mayor of Plymouth, in submitting the winning entry, said—like Brigadoon, Plymouth has come to life again, not in 100 years but in 10.

It is to Plymouth then, as the Happiest Town, that the prize, a copy of the film and an ABC Theatre, is to be awarded. Both film and theatre will be given, free of charge, for a gala performance in aid of any local charity that the City of Plymouth cares to name.

★★ **A. G. CATTELL, Regal, Torquay**
Public Relations

IT IS always a pleasure to read of a manager thinking of a good stunt and having the idea pay off in a big way. Seeing that a local beauty spot was featured in "Pathe Pictorial," Mr. Cattell persuaded the only business premises in this famed spot, Cockington, to take £80 of advertising in the press, advertising the business

SILVER SHIELD WINNER



MR. J. VICKERS, manager of the Star, Hornsea, is presented with the inscribed Silver Showmanship Shield by the Star circuit's northern assistant supervisor, Mr. J. A. Castles.

A shield is awarded every six months to the manager with the highest aggregate of stars awarded by The Showman during that period.

Mr. Vickers's total was 13—quite an achievement for a first-year manager who came up the hard way from operator.

The runners-up were: H. Rudd, Pavilion, Scunthorpe (11 stars); R. Hornsby, Roxy, Ashby (10 stars); E. Dance, Palace, Stocksbridge (9 stars).

and the film at the Regal. The resulting half-page spreads with pictures are a manager's dream, and if, as Mr. Cattell puts it, you have someone else to pay . . . lovely. I could not agree more.

★★ **P. REED, Odeon, Portsmouth**
Doctor at Sea

MR. REED again sends one of his clean and business-like campaigns. As well as another of those attractive front-of-house displays for which he is already noted, he included some well-arranged window displays and a novel theatre stunt in which a large carbony of chemicals gave off, as the notices stress, some wonderful whiffs of the sea.

★★ **A. K. SIMS, Palace, Belper**
The Ship That Died of Shame/The Eternal Sea

WELL, YOU could not ask for a more nautical programme; by tying-up with naval recruiting Mr. Sims obtained some attractive display material. Some of this was shown on panels at the front of his rather small theatre and others used in displays in shop windows. The press gave some coverage to the recruiting campaign with which the whole was linked. I particularly liked the large display across the orchestra pit.

ONE-STARS

BELL, J. H., Angus, Montrose: Above Us the Waves.
Bennett, A. L., A/M, Gaumont, Swindon: Footsteps in the Fog.
Berry, L. H., Regal, Old Kent Road, S.E.15: John and Julie.
Bonnick, M. L., Playhouse, Dewsbury: Confession/Moonfleet.
Browne, P., Plaza, Guildford: The Silver Chalice.
Burnett, I., A/M, Savoy, Portsmouth: Battle Cry.
Butcher, H. F., Astra, Swanton Morley: Dawn at Socorro/Francis Joins the WACS.

CATTELL, A. G., Regal, Torquay: John and Julie.
Crabb, R. J., Lyric, Wellingborough: Public Relations.
Crabb, R. J., Lyric, Wellingborough: John and Julie.

DIXON, J. J., A/M, Elephant and Castle, Southwark: Confession/Moonfleet.
Dixon, J. J., Ritz, Crayford: Public Relations.
Dixon, J. J., Ritz, Crayford: Demetrius and the Gladiators.
Dooley, J. D., Odeon, Wolverhampton: Johnny O'clock, and others.
Dunford, G., Palace, Newark: 20,000 Leagues Under the Sea.

FELTON, R. J., Odeon, Wolverhampton: Doctor at Sea.
Fisher, J. B., Broadway, Southampton: Public Relations.
Fryer, D. H., Empire, Whitby: The Silver Chalice.

GEORGE, H. E., Palace, Arbroath: Unchained/A Lion in the Streets.
Gray, L., Picture House, Bakewell: CinemaScope Installation.

HADFIELD, C., Regal, Canterbury: Love Me or Leave Me.
Hale, H. A., T/M, Grand, Nottingham: Captain Lightfoot.
Heaton, A., Regal, Beverley: The Constant Husband.
Hornsby, R. F., Roxy, Ashby: Bad Day at Black Rock.
Hossacks, J. L., Oxford, Upperthorpe: White Christmas.
Hughes, D., Cabot, Bristol: Pinocchio.

KEELING, G., Kingsway, Hadleigh: The Dam Busters.

LENNOX, G., A/M, Regal, Stirling: Strategic Air Command.
Lockyer, G., Odeon, Stafford: Strategic Air Command.
London, P., County, Weybridge: One Desire/Kiss of Fire.
Lorrimer, R., Bedford, Liverpool: The Eternal Sea/Here Comes the Groom.

MAHER, H. F., Corona, Liverpool: Above Us the Waves.
Malburn, L. D., Grand, Falmouth: The Dam Busters.
Mawby, F., Empress, Urmoston: A Star is Born.
McGowan, J., T/M, Astoria, Old Kent Road, S.E.15: A Kid for Two Farthings.
Moar, S., Odeon, Liverpool: The Vanishing Prairie/The Time of His Life.
Moncur, J. B., A/M, Odeon, Barrow-in-Furness: Strange Lady in Town.
Moore, D., A/M, Gaumont, Anfield: Conquest of Space.
Murphy, J., Broadway, Southampton: Public Relations.

NEGUS, R. D., A/M, Odeon, High Wycombe: Strategic Air Command.

PEASE, J. K., Ritz, Barnsley: Public Relations.
Pease, J. K., Ritz, Barnsley: John and Julie.
Peters, N., Palace, Swindon: Strange Lady in Town.
Purves, C. A., Astra, Hemswell: Little Red Monkey/Fast and Furious.

REVIS, C. D., Ritz, Leeds: The Sea Chase and John and Julie.

SIMS, A. K., Palace, Belper: Three-Ring Circus.
Squires, R. A., Odeon, Bilston: Tarzan's Hidden Jungle.
Stevenson, P. C., R/M, Regal, Southport: Geordie.
Stevenson, P. C., R/M, Regal, Southport: The Dam Busters.

WOOD, W. R., Gaumont, Wallasey: 20,000 Leagues Under the Sea.

NEAT WORK

ONE of the neatest front-of-house displays I have seen for some time is that provided by Girosign for the Studio One presentation of Disney's "Lady and the Tramp."

At each side of the entrance on both the front and the return are display panels featuring the two star dogs in relief plus the other principal characters, with lettering also in relief. The "stars" are about 3 ft. high and the whole panels are 11 ft. high by about 2 ft. 6 in. wide.

Brightly coloured and carried out in hardboard, these prove that a most attractive result can be gained from a relatively simple effect.

SHIP CARBONS

CLASSIFIED ADVERTISEMENT RATES SPECIAL NOTICE

This is to notify our readers that the undermentioned rates will be effective from our next issue October 6.

SITUATIONS VACANT ... 9d. per word
SITUATIONS WANTED ... 4d. " "
FINANCIAL ... 1/- " "
FOR SALE & WANTED ... 1/- " "
MISCELLANEOUS ... 1/- " "
Caps 2d. per word extra. Box No. 1/- extra.

All Classified Advertisements must be prepaid (except approved accounts) and received by Thursday for inclusion in the next week's issue.

KINEMATOGRAPH WEEKLY
96-98, LONG ACRE, LONDON, W.C.2
Telephone: TEMple Bar 2468, Ext. 271

Please note that we cannot be held responsible for any mistakes arising from advertisements accepted over the telephone

SITUATIONS VACANT

The engagement of persons answering these advertisements must be made through a Local Office of the Ministry of Labour or a Scheduled Employment Agency if the applicant is a man aged 18-64 inclusive or a woman aged 18-59 inclusive unless he or she or the employment is exempted from the provisions of the Notification of Vacancies Order, 1952.

WANTED immediately: experienced man as House and Booking Manager for cinema in large industrial town, South Wales.—Applications in writing, with experience and references, to H., Box 634, Kinematograph Weekly.

MANAGER wanted for London cinema; must be fully experienced, young and energetic.—Write, giving age and experience, to Supervisor, 7, Mallow Street, Old Street, E.C.1.

B.B.C. requires Assistant Film Librarian, Television Service, to deputise for Film Librarian in his absence, to be responsible to him for supervision of the continually expanding Film Library and to be responsible for liaison with other B.B.C. departments and with outside organisations. Ability to control staff and to select film material for permanent retention as stock shots, knowledge of film library procedure and experience in handling 35-mm. and 16-mm. film and editing equipment essential. Salary £725 (possibly higher if qualifications exceptional), rising by five annual increments to £960 p.a. maximum.—Requests for application forms (enclosing addressed envelope and quoting reference "1254 K.W.") should reach Appointments Officer, B.B.C., Broadcasting House, London, W.1, within five days.

RELIABLE Second and Third Operator required.—Apply by letter, Manageress, Regal Cinema, Horsefair, Banbury.

The Granada Theatres, Ltd., have a vacancy for a Section Head, aged 25-35. In their film booking department: very good opportunity for advancement for ambitious, quick-witted man; good salary and superannuation scheme. London or provincial applicants with booking or renting experience should write, in confidence, to Cecil G. Bernstein, 36, Golden Square, London, W.1.

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SITUATIONS VACANT (contd.)

ASSISTANT Manageress for modern hall, central North London; would suit smart cinema cashier.—Apply, Holdings, 32, York Road, S.W.11.

SITUATIONS VACANT (contd.)

VACANCY for Second Operator, Grade "A" cinema; excellent prospects.—Apply, Manager, Embassy Cinema, Chesham, Bucks. Phone 141.



WISE SHOWMEN PUT ROY ROGERS TO WORK FOR THEM!!!

Get your Club into FULL gear NOW! Put Roy Rogers and his Club to work for you and see the results. Specially designed to draw the children to your cinema EVERY WEEK; Roy Rogers trailer, badges, club cards, photos, etc. To help launch your Club, free comic for every child and telegram from Roy. If you are a wise showman, secure the rights for your area now and give your cinema alone Roy Rogers' personal backing. Fill the seats and fill the till.

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TO BE LET. NO PREMIUM.

Eastern Counties modern Cinema, seating 760, in important market town. BTH Sound System, fully furnished and equipped. Good lease at £15 per week. Full details from Sole Agents as above.

For further details apply to London Offices: FARADAY HOUSE, 8/10 Charing Cross Rd., W.C.2. Tel.: TEMple Bar 9719, 9710 & 5191. Two doors from Garrick Theatre

SITUATIONS VACANT (contd.)

PROJECTIONISTS WANTED: FIRST FOR VICTORY, SECOND FOR ESSOLDO, LOUGHBOROUGH. LEICS; GOOD WAGES AND PROSPECTS.—APPLY, MANAGER, ESSOLDO, LOUGHBOROUGH. PHONE 2261.

B.B.C. requires Back Projection Assistant, Class II, Television Service. Duties include operation of still and moving picture projectors and assisting in positioning and lining up of all types of back projection and associated equipment. Experience of operation of this equipment is required, and preferably knowledge of operation of high-intensity condenser arc lamps. Possibility of shift work being required later. Starting salary £465, rising by two annual increments to £515 p.a.—Detailed applications to Appointments Officer, Broadcasting House, London, W.1, marked "1257 K.W.," within a week. For acknowledgement, please enclose addressed envelope.

CO-CHIEF or Second Projectionist required for first-class cinema; up-to-date equipment, including CinemaScope and Stereophonic sound; comfortable position for experienced man.—Apply, with references, E. C. Rogers, Hippodrome, Gloucester.

EMBASSY CINEMA, High Street, Ilfracombe, North Devon, requires experienced Second Operator; comfortable, permanent position to right applicant.—Apply, Manager.

EXPERIENCED Sound and Projector Engineer required for East Africa; capable of installing and maintaining all types of equipment; single man preferred; advantageous salary.—Write fully, X., Box 624, Kinematograph Weekly.

SALES REPRESENTATIVE WITH EXHIBITOR CONNECTIONS AND SOME TECHNICAL EXPERIENCE, TO OPERATE FROM LONDON: CAR PROVIDED, WITH ALL EXPENSES: GOOD SALARY AND PROSPECTS TO RIGHT MAN.—APPLY, S.A.S.S. LTD., CINEMA ENGINEERS AND FURNISHERS, 145, WARDOUR STREET, W.1. TELEPHONE: GER. 7238.

PROJECTIONIST (Co-Chief) or Second wanted for specialised cinema; Grade A rate of pay, exceptionally easy hours.—Apply, Mr. Remington, Royal Repertory Cinema, Edgware Road (Marble Arch), W.2. Amb. 2345.

EXPERIENCED Operator, shift work, top wages. Lido Cinema, West Ealing.

CHIEF or Experienced Second Projectionist required, comfortable position small cinema, wages above union rates. State age, married or single, enclose copies references. Manager, Palace, Bridport, Dorset.

CO-CHIEF and Second Projectionists, Apply Manager, Kinema, Wanstead, E.11, or Phone PERivale 1887 before 10 a.m.

SECOND Projectionist required. Apply Manager, Welwyn Theatre, Welwyn Garden City, Herts.

CHIEF PROJECTIONIST wanted, preferably with stage electrical experience. Accommodation available. Apply Manager, Playhouse, Bury St. Edmunds. (Phone 296.)

CHIEF PROJECTIONIST wanted for medium-sized up-to-date cinema in E. Anglian market town. Send particulars of experience, references, and wage required to Kinemas (East Anglia), Ltd., 7, Tongdean Avenue, Hove, 4.

SITUATIONS WANTED

EXPERIENCED MANAGER, lifetime experience, seeks position; keen and energetic; trustworthy; publicist; go anywhere.—K., Box 636, Kinematograph Weekly.

CLASSIC DISPLAYS LTD

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SITUATIONS WANTED (contd.)

YOUNG COMPOSER (member Composers' Guild, Gt. Britain), able to write TUNES, gradually achieving success (London, Holland, BBC, etc.), seeks probationary contract(s) writing for films: documentaries, cartoons, features, etc.; has own stop-watch! Meagre existence envisaged till worth proved.—Y., Box 625, Kinematograph Weekly.

EXPERIENCED Manager desires administrative or managerial position, London or South Coast.—R., Box 619, Kinematograph Weekly.

MANAGERESS, experienced circuit and independent, cashier five years, managerial four years and co-chief seven years' experience, seeks post; accommodation if possible; country preferred; references.—Particulars to Z., Box 626, Kinematograph Weekly.

TOP-GRADE Kinema Engineer seeks change; administrative or technical; prepared travel; now holding executive position with large circuit.—F., Box 632, Kinematograph Weekly.

MANAGER, 25 years' experience, desires change from present position.—S., Box 644, Kinematograph Weekly.

ADVERTISER, active, 50 (28 years' top-grade managerial experience) seeks post not involving full-time management, e.g., office duties, reliefs, supervisory, etc.; London area; car owner; exceptional references.—Phone Tudor 4658 or write U., Box 646, Kinematograph Weekly.

CHIEF Operator, 15 years' experience, seeks post; willing to go anywhere, with wife as Third.—T., Box 645, Kinematograph Weekly.

EX-CHIEF (39) desires return to box anywhere with married accommodation.—52, Hilda Street, Grimsby.

FOR SALE & WANTED

LOOK! Five brand new Movie-Paks, £3 each; films for hire, sale and exchange; free lists available.—Sarson, 5, Brampton Avenue, Leicester. 'Phone 87164.

£10 CASH paid for your old Ernemann 2, 3, and Ernon 4 Mechanisms only, in any condition, and £25 for Ernemann 4 and 5.—Reply to D., Box 630, Kinematograph Weekly.

FOR sale, 35-mm. Projector; main amplifier and converters for use on D.C., sundry equipment.—Apply for details to the Secretary, Monyhull Hall Hospital, King's Heath, Birmingham, 14.

SCREEN Draw Curtains, taffa, 5½ widths gathered to 15 ft. 6 in., depth 20 ft. 3 in.; Pelmet, velour, 36 ft. x 4 ft. centre; Side Curtains, velour, 2½ widths each gathered to 6 ft. 9 in., depth 20 ft.—Offers to Cozens, Grand Cinema, Birmingham.

IMMEDIATE delivery ex-stock, 2-in., 2½-in. and 3½-in. new Wide Angle Lenses.—Tommy's Cinema Supply Co., Ltd., 11, Camden Street, Liverpool. North 2704.

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Daily Continuity, Progress, Neg reports, and all forms you require from stock or specially printed with great speed.

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Please communicate with us immediately, when arrangements will be made for the inspection of cinemas offered.

Exhibitors and others wishing to sell are advised to communicate in strict confidence without delay.

The most expert advice given regarding highest prices obtainable.

—MESSRS.—

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MANAGING DIRECTOR

'KINE.'-MGM CONTEST

43 Shops in Competition

*** "JUPITER'S DARLING" must have been on the lips and in the minds of everyone living in or around Banbury, plus anyone visiting the town. To create this mental and physical state, Mr. Tony Ewin, A/M of the Grand, organised a national and local window dressing competition in which every shop in the area was invited to participate.

From the word go, Ewin set out to accomplish his idea in an orderly and methodical manner.

He, first of all, formed a committee, one of the members of which donated three engraved shields as first, second and third prizes for the best windows. He then sent out a detailed circular to sixty shops inviting them to co-operate in the scheme, at the same time insisting that a "Jupiter's Darling" angle was a "must." Also enumerated in the circular letter was a list of excellent prizes to be won by members of the public donated by eleven national firms plus the co-operation of these firms' representatives.

The response to these letters was more than gratifying as no fewer than forty-three shops signified their approval and co-operation in the scheme.

Having accomplished the initial part of the scheme, Ewin then set about advertising it. This was done via newspaper editorials, window stickers and 3,000 handbills distributed by the participating shop keepers and the kinema, and microphone announcements for two weeks before playdate.

The circle lounge was turned into a display unit of all the actual prizes to be won, all of which, by the way, were promoted at no cost to the kinema.

*** The main idea behind Mr. H. Scourfield's campaign on "Hit the Deck" was to make sure that the whole of Loughborough should be made aware of the fact that the film was coming to the Victory.

To this effect he ran the gamut of routine campaigning. Ordinary quads were replaced by pictorial quads, all advertising space in newspapers was considerably increased and various editorials were obtained, including a painting contest and stories on the personal appearance made on the stage of the kinema by the local Sea Cadets together with their drum and bugle band.

Factories came in for due attention through the welfare officers and in some instances music from the film was relayed. The music angle was also used by two dance bands with complimentary tickets as prizes.

Scourfield used his own car as an advertising medium and also on a public relations angle in connection with the old age pensioners club whereby they were driven to and from the theatre.

The foyer and front-of-house were gaily and suitably decorated and, as the local cadets had received a letter of appreciation from the RSPCA for services rendered, Scourfield had it

continued on page 32

LONDON AND PROVINCIAL TRADE SCREENINGS

LONDON

Tues., Oct. 4	10.30	Marble Arch Pavilion	Two Shorts	...	Archway	...	U
Wed., " 5	10.30	Warner, Leic. Sq. Rialto	Land of the Pharaohs	...	Warner	...	A
" " 5	10.30	"	The Left Hand of God	...	20th Century-Fox	Humphrey Bogart	A
" " 5	10.30	Hammer	Fangs of the Wild	...	Exclusive	Charles Chaplin, Jr.	U
" " 5	10.30	Own	It's Always Fair Weather	...	MGM	Gene Kelly	U
" " 5	2.30	Hammer	Timeslip	...	Anglo-Amalgamated	Gene Nelson	A
Sat. " 8	10.00	Commodore, Hammersmith	The Stolen Airliner; One Short	Children's Film Foundation	U

BIRMINGHAM

Tues., " 4	10.30	Futurist	House of Bamboo	...	20th Century-Fox	Robert Ryan	A
Wed., " 5	10.30	West End	Gentlemen Marry Brunettes	...	United Artists	Jane Russell	A
Thur., " 6	10.30	West End	Touch and Go	...	JARFID	Jack Hawkins	U
Fri., " 7	10.30	Futurist	The Virgin Queen	...	20th Century-Fox	Bette Davis	U

CARDIFF

Tues., " 4	10.45	Capitol	Touch and Go	...	JARFID	Jack Hawkins	U
Wed., " 5	10.45	Capitol	Gentlemen Marry Brunettes	...	United Artists	Jane Russell	A
Fri., " 7	10.45	Park Hall	House of Bamboo	...	20th Century-Fox	Robert Ryan	A

GLASGOW

Tues., " 4	10.45	Gaumont	Touch and Go	...	JARFID	Jack Hawkins	U
Wed., " 5	10.45	Gaumont	Gentlemen Marry Brunettes	...	United Artists	Jane Russell	A
Thur., " 6	10.45	Regal	Riffi	...	Miracle	Jean Servais	X
Fri., " 7	10.30	La Scala	How to be Very, Very Popular	...	20th Century-Fox	Betty Grable	U

LEEDS

Tues., " 4	10.45	Scala	Touch and Go	...	JARFID	Jack Hawkins	U
Wed., " 5	10.45	Dominion	How to be Very, Very Popular	...	20th Century-Fox	Betty Grable	U
Thur., " 6	10.45	Scala	Gentlemen Marry Brunettes	...	United Artists	Jane Russell	A
Fri., " 7	10.30	Ritz	I Am a Camera	...	Independent	Julie Harris	X

LIVERPOOL

Tues., " 4	10.30	Gaumont	Touch and Go	...	JARFID	Jack Hawkins	U
Wed., " 5	10.30	Futurist	House of Bamboo	...	20th Century-Fox	Robert Ryan	A
Thur., " 6	10.30	Forum	I Am a Camera	...	Independent	Julie Harris	X
Fri., " 7	10.30	Gaumont	Gentlemen Marry Brunettes	...	United Artists	Jane Russell	A

MANCHESTER

Tues., " 4	10.45	Gaumont	Gentlemen Marry Brunettes	...	United Artists	Jane Russell	A
Wed., " 5	10.30	Oxford Street	Bengazi	...	RKO-Radio	Richard Conte	U
Thur., " 6	10.45	Gaumont	Touch and Go	...	JARFID	Jack Hawkins	U
Fri., " 7	10.45	Deansgate	I Am a Camera	...	Independent	Julie Harris	X
" " 7	10.30	Theatre Royal	The Glass Cage	...	Exclusive	John Ireland	A

NEWCASTLE

Tues., " 4	10.30	Essoldo	The Virgin Queen	...	20th Century-Fox	Bette Davis	U
Wed., " 5	10.30	Haymarket	Riffi	...	Miracle	Jean Servais	X
Thur., " 6	10.30	Pavilion	Touch and Go	...	JARFID	Jack Hawkins	U
Fri., " 7	10.45	Gaumont	Gentlemen Marry Brunettes	...	United Artists	Jane Russell	A
" " 7	10.30	Essoldo	I Am a Camera	...	Independent	Julie Harris	X

NOTTINGHAM

Tues., " 4	10.30	Carlton	Mister Roberts	...	Warner Bros.	Henry Fonda	U
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SHEFFIELD

Tues., " 4	10.45	Union Street	How to be Very, Very Popular	...	20th Century-Fox	Betty Grable	U
Wed., " 5	10.30	Gaumont	Touch and Go	...	JARFID	Jack Hawkins	U
Fri., " 7	10.30	Gaumont	Gentlemen Marry Brunettes	...	United Artists	Jane Russell	A

'KINE.-MGM CONTEST

from previous page

framed and officially presented on the stage.

Mr. D. C. Rees of the Odeon, Sketty, started off his campaign for "Brigadoon," by contacting five local music societies and getting them to notify their members that the film was coming along. Another angle on similar lines was the sending of sprays of lucky heather to female heads of departmental stores and publicans' wives.

Still keeping on the lines of away-from-the-theatre angles, Rees arranged for 250 stick-on labels to be placed on milk bottles delivered by a local dairyman, a 16 mm. trailer showing in a local shop, melodies from the film played at a dance hall, a window poster stating "early closing, gone to see 'Brigadoon,'" and a specially worded contents bill outside a newsagents.

Not a big campaign, but one that got the film talked about.

An angle of the campaign for "Brigadoon" which attracted a lot of attention to the film was a competition whereby participants had to construct as many words as possible from the film's title. This was well organised by Mr. Peter Gaston, A/M of the Regal, Altrincham, who also promoted some excellent prizes for the winners.

The contest attracted a very large number of entries and the winner composed no fewer than 172 words, some of which gave Gaston the task of searching a dictionary.

One Stars:—

"Many Rivers to Cross."—W. S. I. Henderson, A/M, Plaza, Govan.

"Jupiter's Darling."—D. Callander, Vandyck, Bristol.

"Deep in My Heart."—G. S. Rams-

den, Regal, Kirkcaldy; D. V. Williams, Gainsborough, Bootle.

"Hit the Deck."—L. S. Johnson, A/M, Empire, Coventry.

"Bad Day at Black Rock."—G. S. Ramsden, Regal, Kirkcaldy.

"Brigadoon."—F. R. Vere, Waldorf, Basingstoke; G. E. Woodward, A/M, Premier, Cheetham Hill; L. Lovell, Regal, Edinburgh; J. L. Smith, Ritz, Edinburgh.

James Chambers Dies

Mr. James Chambers, general manager of the Singleton circuit—he joined it 20 years ago in Glasgow—died in Scotland on Sunday morning.

He became ill while travelling home, and was taken off the train at Perth station to Perth Infirmary.

Mr. Chambers was originally the manager of the Empire, Dundee; then he joined the Singleton circuit as manager of the Vogue, Dundee.

'Kine.-MGM

Luncheon

from page 6

owed much of its success. The KINE. was happy to join with them in their enthusiasm for good pictures, well and truly made and presented to the public.

He welcomed, among the guests, Mr. R. Hamer, of CMA; Capt. Mark Sheckman; Mr. M. Shipman; Mr. Theo. Fligelstone, and Mr. J. W. Davies, with a special word for Mr. Ellis Pinkney, attending for the first time as CEA general secretary.

"If the showmen of the country are helped in their efforts by our association with MGM, we are well content," concluded Mr. Cousins.

"In an industry well known for its hospitality," said Mr. J. W. Davies, in reply, "the KINE.-MGM lunch is an outstanding event."

"As an independent exhibitor," he joked, "it is a little provoking to come here and hear all about this wonderful competition that draws my customers away."

Immense Resources

Referring to previous speakers' remarks about commercial television, Mr. Davies said that he did not think they should underestimate the forces ranged against them. Companies with immense resources were ready to expend their energies in keeping people at home.

On the other hand, nor should they underestimate the drawing power of the kinema, with good films, well projected in comfortable theatres.

Expressing his thanks, Mr. Donald Western said that he believed three things were required to win a showmanship award: example, opportunity and assistance.

Example had come from a previous winner, Mr. Douglas Ewing, his predecessor at Torquay; opportunity had been given to him by Mr. Robert Parker, his manager at Torquay, another previous winner; and assistance had come to him from ABC, MGM and the showmanship pages of KINE.

Mr. Fawcett greeted his audience with the words: "I know most of you through seeing your pictures and reading your words in KINE." He, too, turned first to the showmanship pages, and then to Josh Billings.

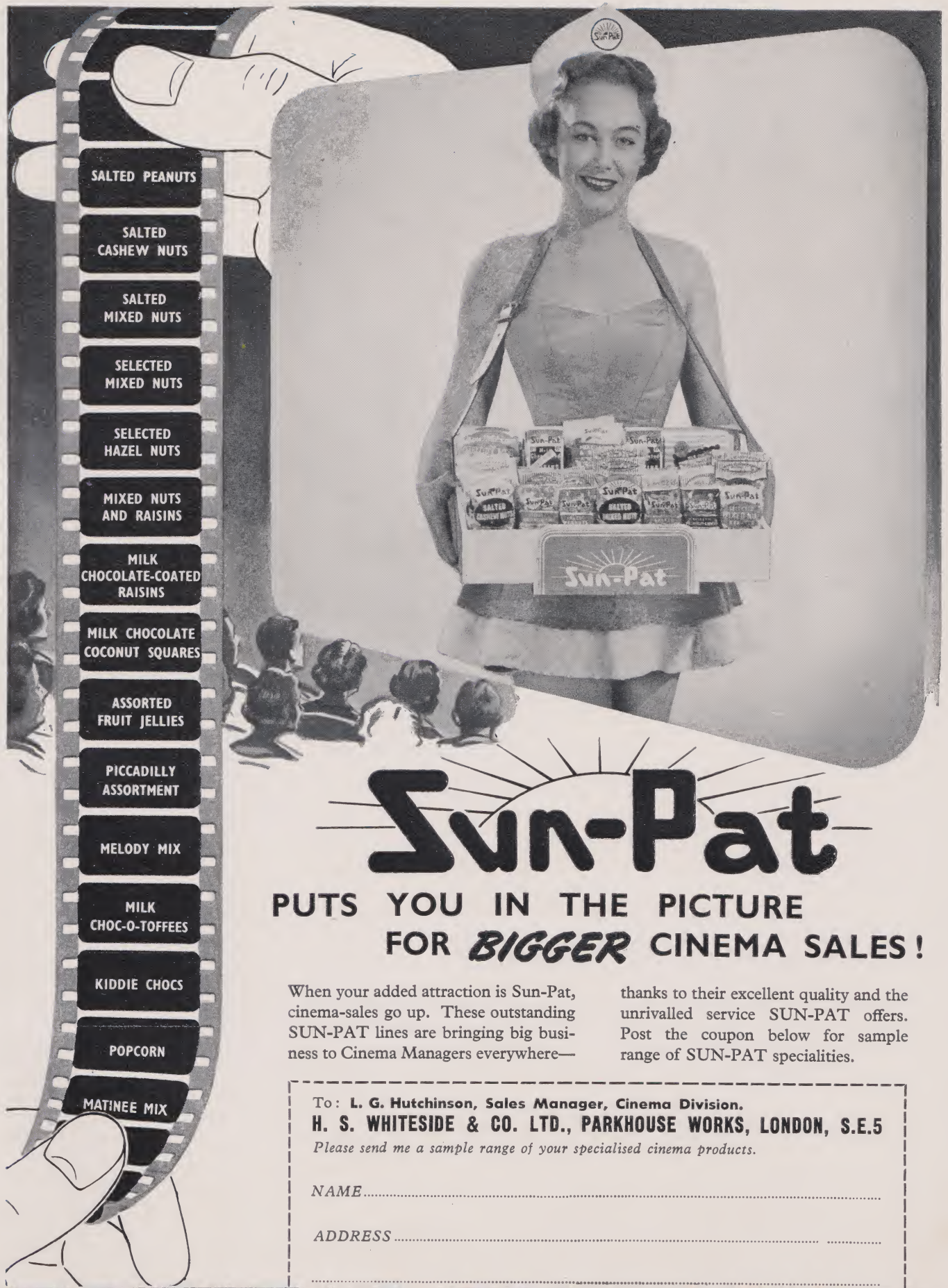
Mr. R. H. Godfrey, CEA president, who was prevented by business commitments from attending, sent a message appealing to the winners and everyone else to use their endeavours a little more to put over ordinary good films which would not let the exhibitor down when he showed them at his theatre and, at the same time, would bring to the public notice stories and stars that were not so well known.

GENERAL RELEASES FOR OCTOBER 3

British Lion.—GORDIE, British (U), 8,962 feet; STOLEN ASSIGNMENT, British (U), 5,593 feet.

Fros.—THE RELUCTANT BRIDE, British (A), 6,537 feet; CAST A DARK SHADOW, British (A), 7,439 feet.

JARFID.—THE SPOILERS, American (U), 7,411 feet; THE KETTLES IN THE OZARKS, American (U), 7,253 feet.



SALTED PEANUTS

SALTED CASHEW NUTS

SALTED MIXED NUTS

SELECTED MIXED NUTS

SELECTED HAZEL NUTS

MIXED NUTS AND RAISINS

MILK CHOCOLATE-COATED RAISINS

MILK CHOCOLATE COCONUT SQUARES

ASSORTED FRUIT JELLIES

PICCADILLY ASSORTMENT

MELODY MIX

MILK CHOC-O-TOFFEES

KIDDIE CHOCs

POPCORN

MATINEE MIX

Sun-Pat

**PUTS YOU IN THE PICTURE
FOR *BIGGER* CINEMA SALES!**

When your added attraction is Sun-Pat, cinema-sales go up. These outstanding SUN-PAT lines are bringing big business to Cinema Managers everywhere—

thanks to their excellent quality and the unrivalled service SUN-PAT offers. Post the coupon below for sample range of SUN-PAT specialities.

To: **L. G. Hutchinson, Sales Manager, Cinema Division.**
H. S. WHITESIDE & CO. LTD., PARKHOUSE WORKS, LONDON, S.E.5
Please send me a sample range of your specialised cinema products.

NAME

ADDRESS

Paramount's SALUTE TO THE FUTURE!

THE FAR HORIZONS

Colour by TECHNICOLOR

FRED MacMURRAY • CHARLTON HESTON
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WILLIAM DEMAREST • ALAN REED
EDUARDO NORIEGA • A Pine Thomas Production

THE SEVEN LITTLE FOYS

Colour by TECHNICOLOR

BOB HOPE as EDDIE FOY
MILLY VITALE

LUCY GALLANT

Colour by TECHNICOLOR

JANE WYMAN • CHARLTON HESTON
CLAIRE TREVOR • THELMA RITTER
A Pine Thomas Production

THE COURT JESTER

Colour by TECHNICOLOR

DANNY KAY • GLYNIS JOHNS
ANGELA LANSBURY • BASIL RATHBONE
CECIL PARKER
A Norman Panama and Melvyn Frank Production

HAL WALLIS'

THE ROSE TATTOO

BURT LANCASTER • ANNA MAGNANI

WILLIAM WYLER'S

THE DESPERATE HOURS

HUMPHREY BOGART • FREDRIC MARCH
ARTHUR KENNEDY • MARTHA SCOTT
DEWEY MARTIN • MARY MURPHY
GIG YOUNG • ROBERT MIDDLETON

ALFRED HITCHCOCK'S

THE TROUBLE WITH HARRY

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EDMUND GWENN • JOHN FORSYTHE
and introducing SHIRLEY MACLAINE

COLE PORTER'S

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BING CROSBY • JEANMAIRE
DONALD O'CONNOR • MITZI GAYNOR
PHIL HARRIS

HAL WALLIS'

ARTISTS AND MODELS

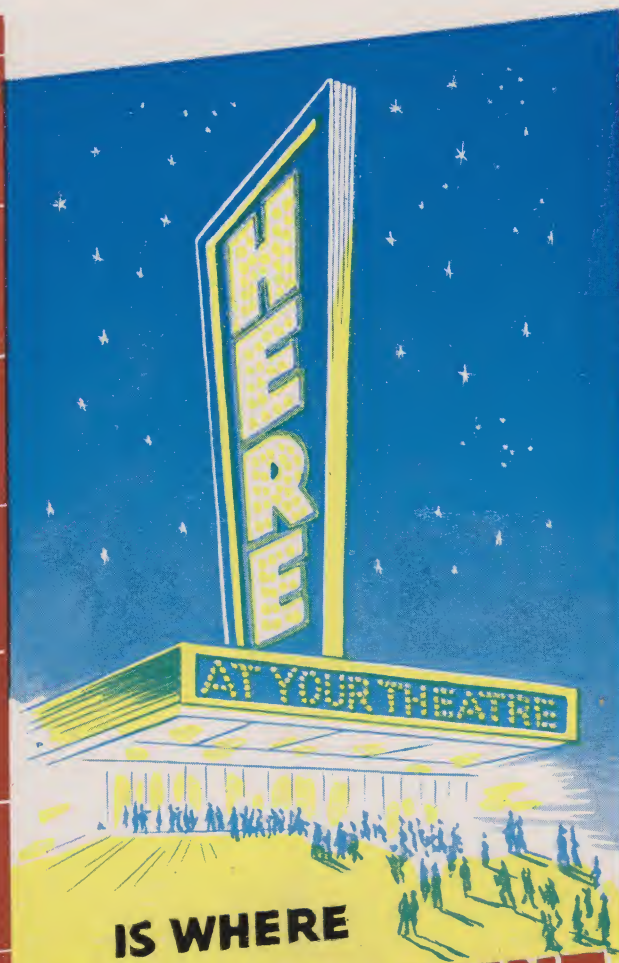
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SHIRLEY MACLAINE • EDDIE MAYEHOFF
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YUL BRYNNER • EDWARD G. ROBINSON
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JUDITH ANDERSON • SIR CEDRIC HARDWICKE
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